EVERY WEEK SINCE 1865

ONLY THE VOTERS LIKE ESTES: WILMA DYKEMAN

THE Nation

APRIL 21, 1956
20c

How to Stop the Dope Traffic

by Alfred R. Lindesmith

APR 1 [illegible]
The Charles C. Sherrod Library
EAST TENNESSEE STATE COLLEGE
Johnson City, Tennessee

In This Issue:

EDITORIALS

333 • The Shape of Things

ARTICLES

334 • Only Voters Like Him
by WILMA DYKEMAN

337 • Traffic in Dope
by ALFRED R. LINDESMITH

339 • The Coldest War
by EGON KASKELINE

341 • Soapsuds Over England
by TOM DRIBERG

343 • Futures (a poem)
by RICHARD EBERHART

BOOKS AND THE ARTS

344 • Awareness of Evil: Graham Greene
by WALTER ALLEN

346 • **MUSIC**
by B. H. HAGGIN

347 • **THEATRE**
by HAROLD CLURMAN

349 • **FILMS**
by ROBERT HATCH

350 • **TELEVISION**
by ANNE W. LANGMAN

351 • **TV FORECAST**

352 • **LETTERS**

opposite
352 • **CROSSWORD PUZZLE**
by FRANK W. LEWIS

opposite
333 • **AROUND THE U. S. A.**
by DAVID LILIENTHAL, JR.

Cover design by Anton Refregier

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Professors Reaffirm Political Freedom

St. Louis

The American Association of University Professors has reaffirmed its position that a university teacher can be fired only because of professional incompetence—not because of political opinions expressed, or political activities pursued, outside the classroom. It did so at its forty-second annual convention at St. Louis on April 6 after long and often sharp procedural debate.

The principal matter at hand was a report by a special committee set up to investigate the firings of professors who had refused to testify before Congressional committees on the subject of Communist association or who had pleaded the protection of the Fifth Amendment. Also within the committee's purview was the question of tenure (at the University of California several faculty members had lost their posts as the result of refusing to sign loyalty oths). In its report, the committee—headed by Professor Bentley Glass of the John Hopkins University—restated many of the association's previously adopted positions, including one which held that membership in the Communist Party was not in itself sufficient grounds for dismissal.

There was no serious challenge to the principles enunciated in the report, but a substantial minority took issue with some of its wording, contending that the language might be twisted to permit the very things to which the association was strongly opposed. In one section, for instance, the documents referred to a university administration's "right to know facts relevant to (an instructor's) fitness to teach." Several speakers objected that this "right" might be construed to give an administration the authority to inquire into a professor's political opinions. Professor Glass, under questioning, observed that "an administration might interpret it that way—a faculty member might not." "That's exactly my point," one of his interrogators complained. Another professor argued that this section might violate the association's position that there should be no restriction on freedom of teachers to express themselves outside the classroom that did not also apply to all other citizens. It is the association's general position that in the classroom the teacher should have full freedom to teach his subject but not the freedom to air private political opinions on irrelevant matters.

OTHER objections were raised to the committee statement that "the fact that a faculty member has refused to disclose information to his own institution is relevant to the question of fitness to teach, but not decisive."

Considerable sentiment was expressed in favor of voting to "accept" the Glass report rather than to adopt it as a formal expression of the association's beliefs. At the same time, it was proposed to recommit the report for further study. The move to recommit failed. The proposal to "accept" rather than to adopt received more support. A motion to suspend the rules to permit a vote on this point obtained a 136-to-129 majority, but fell short of the two-thirds margin necessary.

After this, the report was approved by voice vote, with a strong expression of "No's."

In addition to its stand on Communist Party membership, other salient points in the report were: That use of the Fifth Amendment is not adequate grounds for dismissal; that academic freedom be guaranteed to faculty members lacking tenure protection, and that when charges are made against a professor, he be tried by his peers, with right of representation by counsel and the protection of procedural safeguards designed to assure a fair hearing.

The association voted to censure eight institutions for violations of academic freedom and tenure. Six fired professors in civil-rights matters, including refusals to testify before Congressional committees or the use of the Fifth Amendment. These were the University of Oklahoma, the University of California, Temple University, Rutgers University, Ohio State University and Jefferson Medical College in Philadelphia. Two other institutions—St. Louis University and North Dakota Agricultural College—were censured for firings in cases where civil rights were not at issue. Censure was withdrawn from two schools against which it had been placed in previous years: Evansville College, Indiana, and Middle Tennessee State College.

Opposition to the moves to censure, while resulting in some of the sharpest debate of the conference, came for the most part from delegates representing faculties of institutions directly under attack, and even here the objections were of a procedural nature rather than a substantial one. The great majority of the delegates supported the move to censure as presented.

DAVID LILIENTHAL, JR.

[*David Lilienthal, Jr., is on the staff of the St. Louis* Post-Dispatch.]

Next Week

OUR STRANGLING HIGHWAYS

The vicious (traffic) circle: more roads, more cars, more roads. . . . Is there a solution?

By David Cort

CAPITAL PUNISHMENT

Comment from governors, state attorneys generals, wardens, chaplains and others on The Nation's *articles on capital punishment.*

George G. Kirstein, Publisher
Carey McWilliams, Editor
Victor H. Bernstein, Managing Editor
Robert Hatch, Books and the Arts

Freda Kirchwey, Editorial Contributor
J. A. del Vayo, European Correspondent

Harold Clurman, Theatre
B. H. Haggin, Music
Alfred Maund, Copy and Makeup
Mary Simon, Advertising Manager

Martin Solow, Assistant to the Publisher

Staff Contributors: W. Macmahon Ball, Carolus, Maxwell Geismar, Keith Hutchison, Harvey O'Connor, Andrew Roth, Howard K. Smith, Alexander Werth, H. H. Wilson.

The Nation, April 21, 1956, Volume 182, No. 16

The Nation, published weekly by The Nation Company and copyright 1956, in the U. S. A. by The Nation Associates, Inc. 333 Sixth Avenue, New York 14 N Y. Entered as second-class matter December 13, 1879 at the Post Office of New York, N Y under the act of March 3, 1879 Reentered as second-class matter at the Post Office, Montgomery Alabama. Printing Office, 1603 Reuben Street

Subscription Prices Domestic—One year $7, Two years $12, Three years $17 Additional postage per year Foreign and Canadian $1

Change of Address: Three weeks notice is required for change of address, which cannot be made without the old address as well as the new

Information to Libraries: The Nation is indexed in Readers Guide to Periodical Literature Book Review Digest Indexed to Labor Articles Public Affairs Information Service, Dramatic Index.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

NEW YORK, SATURDAY, APRIL 21, 1956
VOLUME 182, NUMBER 16

THE Nation
EVERY WEEK SINCE 1865

The Shape of Things

Civil Rights: A Program of Sorts

After a number of false starts and unexplained postponements, the Administration has finally presented a civil-rights program to the Congress. Considered as a package, the program is not as comprehensive as that recommended by President Truman in his historic civil-rights message of February 2, 1948, or the more limited proposals currently advanced by Senator Hennings and Representative James Roosevelt. But in a season of drought one must be grateful for even a little rain. Mr. Brownell makes two "hard" recommendations and three "soft" ones. Recommended are: (1) appointment of a bi-partisan commission to make a "full-scale public study" of civil rights and investigate complaints; and (2) establishment of a Civil Rights Division in the Department of Justice under the direction of an assistant Attorney General. The softly-suggested "proposals" are: (1) addition of a section to the existing civil voting statute which would prevent anyone from threatening, intimidating, or coercing an individual in the exercise of his right to vote for candidates in a federal election, whether primary or general; (2) authorization to the Attorney General to bring injunctive or other civil proceedings on behalf of persons who had a grievance under the statute; (3) waiver of the rule that requires the aggrieved person to first exhaust his remedies in state courts before seeking relief in the federal district courts.

If this is not all that is needed, it is almost more than one might reasonably expect in the circumstances. And Mr. Brownell is unquestionably on the right track in suggesting that civil remedies might be more effective in protecting the right to vote than criminal prosecution; federal judges are more likely to uphold this right than local juries. Certain Democratic leaders have denounced the program as "political" but everything that happens in Congress in an election year is politically motivated and, after the Dixiecrat Manifesto, the denunciation seems a bit absurd. The Democrats can improve the program if they wish to embarrass the Administration as it has so obviously embarrassed them; but the responsibility will be theirs if Congress fails to adopt a civil-rights program at this session. For too long, now, the executive and legislative branches of government have been willing to let the Supreme Court, whose members do not stand for election, assume the full burden of initiating social change. But the Supreme Court has spoken; it has declared the law. It is now up to Congress and the Executive to devise ways and means of implementing the civil-rights decisions.

The Threat of the Trivial

Under the title The Irregular Right: Britain Without Rebels, C. P. Snow, author of *The New Man,* noted in our March 23 issue the extent to which conformism has taken over the British intellectual; almost the only "radicals" left are those of what he terms the "irregular Right." One result has been a "newly invented fashion of triviality" among British intellectuals. The article prompted Kenneth Burke, noted American author and critic, to the following comment:

"This is a 'technological' civilization, and technology does seem to require a maximum of 'assembly-line' thinking. The so-called 'higher standard of living' that is the typical ideal of technology (whether the technology is linked with communistic, socialistic, fascistic or capitalistic ideology) resides largely in the rewards to be got by 'cueing up.'

"Thus, by and large, the average citizen's best hopes are in lining up. . . . Insofar as the advertising priesthood contrives to keep this ideal uppermost, and the state of business holds out sufficient opportunities (or seems to do so) for 'progress' in this direction, one might expect a cult of acquiescence to be uppermost.

"To be sure, the very prevalence of such an attitude should in time isolate a small percentage of permanent or temporary 'misfits.' (Paradoxically, among the temporary ones would be included a comparatively mobile class of 'artists,' many of whom can eventually get for themselves the same material rewards of *political and economic conformism* by selling their *temperamental non-conformism* at a profit.) There is a market for whatever non-conformism appeals to the self-suppressed outlaw portions of the conformists' mentality. . . .

"Apparently the so-called 'higher standard of living' makes for an exceptional high percentage of triviality [as is indicated in the fact that the amusement industry] has become of major importance in our national economy. And where there is such a high percentage of triviality, something drastic may be brewing. . . ."

Letter of the Law

There is an unpleasant similarity in the methods used by Dr. Oliver C. Carmichael, president of the University of Alabama, and Dr. Harry D. Gideonse, president of

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Brooklyn College, to circumvent two embarrassing decisions of the Supreme Court. In the one case Dr. Carmichael—no doubt encouraged by his trustees—arranged to have Miss Autherine Lucy re-expelled from the University almost before the ink was dry on Federal Judge Harold G. Grooms's decision ordering her reinstatement in line with the Supreme Court's mandate in the desegregation cases. Dr. Carmichael hit upon the idea of citing the intemperate language of the affidavits which Miss Lucy's counsel had filed in the contempt proceedings as justification for her expulsion. In other words, he would have the world believe that she was ousted because of the charges made in these affidavits and not because of the color of her skin. In the other case, Dr. Gideonse announced the suspension of Dr. Harry Slochower on new charges, this time of "untruthfulness and perjury," almost before he could have read, much less studied, the court's decision ordering Dr. Slochower's reinstatement. Some undergraduates may admire the cleverness with which Drs. Carmichael and Gideonse have outwitted the courts but the question must arise in the minds of adults whether this is the type of example that educators should set for American youth.

ONLY VOTERS LIKE HIM

Kefauver's Dilemma . . *by Wilma Dykeman*

PROFESSIONAL observers of the national political scene are currently focusing the 20-20 vision of their hindsight on a phenomenon Tennessee politicians have confronted at intervals for almost two decades. It is the mystery of Estes Kefauver's ability to get votes.

And the most astonishing feature of this so-called mystery is that the majority of editors and analysts still persist in treating it as such. Perhaps they must follow this line, however, to preserve their professional pride, for before Minnesota they were almost unanimously of the firm and oft-voiced opinion that Adlai Stevenson had the Democratic Presidential nomination in the bag. Presumably going on the theory that nobody reads yesterday's forecasts, they are now just as unanimously, firmly and vocally of the opinion that Kefauver is not likely to receive the Democratic nomination.

In fact, to judge by the cross-country newspaper and magazine appraisal of Kefauver's Minnesota primary victory, one might easily think that the people of that state really voted for Averell Harriman (or Lyndon Johnson or Stuart Symington) and that Kefauver was only a proxy-holder for these more retiring gentlemen. Similarly, a reader might discover at least a half-dozen reasons why Stevenson was defeated without ever learning the simple fact that Kefauver won, and the equally simple fact of why: because people voted for him. The reality of this puzzling oversight and the reason behind it was best summarized by James Reston in the New York *Times* when he said, "Senator Kefauver's weakness is that he has nobody for him but people. It is impossible to overstate, or even to explain, the fierceness of the opposition to him among his colleagues in the Senate and in the party organization."

Now all this Alice-in-Wonderland quality, this attitude, which grows "curioser and curioser," of Democratic anger at finding this particular spectacular national vote-getter in their party, has certain parallels in Kefauver's past career in his home state. Perhaps the clearest way to draw these parallels is to examine a half-dozen myths which seem to surround the Senator's character and campaigns. (Incidentally it seems to be chiefly the "astute political analysts" who believe and foster these myths; the voters have regularly repudiated them.)

1. The myth that Kefauver cannot win office because the party machinery and leaders are not for him.

When Congressman Kefauver decided in 1948 to buck the powerful boss who had controlled Tennessee politics for over a quarter-century, state political pundits smiled and shrugged and attended to more important matters. Even many of Kefauver's most ardent backers, knowing how shrewdly Ed Crump maneuvered at the polls, worked with a sort of fierce hopelessness. When Estes emerged the decisive winner in that struggle, he broke the hold of a unique and ruthless regime in American politics. From that campaign (and not from legends of Davy Crockett) emerged the famous coonskin cap. Crump had derided Kefauver as a coon that will look you in the eye while it has its paw in your bureau-drawer. To which Kefauver replied, "At least I'm not Mister Crump's pet coon." It is even possible that his coonskin cap, first used at this time as a symbol of freedom from any domination by the state steamroller, stood for more in the popular imagination than was immediately realized. At any rate, Kefauver seems to thrive, both in Tennessee and nationally, on opposition by formidable machines. It would almost seem that by their continued rebuff of him, Democratic leaders would realize they are creating a popular figure tinged with martyrdom whose constituents will not take kindly to being shunted aside at another convention.

2. The myth that television "made" Kefauver, or that the sheer quality of his strenuous handshaking is the key to his appeal.

WILMA DYKEMAN is the author of The French Broad, *one of the* Rivers of America *series.*

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The inference here is that if any other candidate had only conducted crime-committee hearings, or taken time to shake as many hands, he, too, could have won a following like Kefauver's. This idea was followed to its logical conclusion in the Tennessee Senatorial race in 1954, when Representative Pat Sutton decided to "out-television" and "out-handshake" Kefauver in his bid for the Senator's office. Sutton inaugurated a series of TV marathons lasting as long as twenty hours at a stretch, employed a helicopter which set him down on courthouse lawns and cow pastures in every corner of the state. When the votes were in, however, and the result was two-to-one in favor of Kefauver, it became apparent to most Tennesseeans that just being on TV and just shaking hands was not as important as what was conveyed by the camera and handclasp. Certainly the rapid decline of one Senator McCarthy after he and his methods were exposed by the impartial eye of the TV camera during another famous investigation should have brought this point into national focus.

Those who emphasize the fact that Kefauver gained his first country-wide popularity through the televising of his committee's crime investigation also tend to forget that this same venture cost the Senator popularity with a hard core of the most influential leaders in his party. If the crime investigation offered Kefauver a chance at the Presidency with one hand, it snatched away the possibility of his nomination with the other—at least in the 1952 convention.

3. Next are the conflicting myths that (a) Kefauver is a dull, plodding professorial type whose pedestrian style is only equalled by his lameness as a speaker, and (b) that he is a buffoon, a clever expert in expediency and (especially since Minnesota) a demagogue in thin disguise.

Obviously not even Houdini could fill both these bills. Buffoon? Well, the Senator did graduate from the University of Tennessee and Yale Law School. And in 1947 he did write, with Dr. Jack Levin, *20th Century Progress*, a book of which Robert M. LaFollette, Jr., said: "Representative Kefauver and Dr. Levin here make a valuable contribution to public understanding of the organization and operation of Congress." Incidentally one of the ideas presented in the book was the abolition of the system of seniority for selection of committee chairman —and if this had been adopted, Senator Eastland might not now be chairman of the Judiciary Committee.

Pedagogue? Demagogue? A British journalist, recording in *The Reporter* for April 5 his unbiased impressions of Kefauver in Minnesota, used as his key words of appraisal "geniality," "respect," "a hint of martyrdom," lack of "guile or vanity," and "warmth of conviction." Such first-hand observation makes the myths of professor and buffoon seem equally hackneyed and perhaps conveys some genuine insight into the "mystery" of New Hampshire and Minnesota.

4. The myth that Kefauver's victories are due to some "fluke," some odd circumstance which will not occur in future contests.

In 1948, in Tennessee, those who were startled and chagrined by Kefauver's victory soon explained that the vote had not been so much *for* him as *against* the Crump machine, of which everyone was actually weary (though no one had previously noticed it). Likewise, since Minnesota, the analysis has developed that the vote was not *for* Kefauver but *against* Humphrey and Freeman or Benson and Eisenhower.

Following the 1952 convention, many Tennesseeans loudly agreed that Kefauver's stand on civil rights and the loyalty oath had finished him in his home state. But the saving "flukes" kept cropping up for him; within two years he was re-elected Senator more decisively than before, just as he has added this year's early primary victories to those of four years ago.

5. The myth that Kefauver is a maverick, unpredictable and inconsistent.

The facts show that precisely the opposite is true. His stand on issues is predictable from his record, his campaign methods are predictable from past performance, and their results should by now be equally so. However little he may adhere to the exclusive club spirit of the Senate, Kefauver has been no "irregular" in his voting. There is no more consistently liberal record in the Senate than his.

Fitzpatrick in St. Louis Post-Dispatch

From Davey Crockett to Paul Bunyon

When, in his 1954 Tennessee race, his opposition trotted out this maverick myth of lack of concentration on his duties, Kefauver pointed out that from the time he began serving in the Senate in 1949 through June, 1954, he had been absent and not recorded on major roll calls only 10.9 per cent of the time. This reliance on figures was rough on his opponent, whose record of absenteeism in the House for the same period was 32.1 per cent. In 1950 *Time* selected him as one of the country's ten best Senators and in 1951 the Washington Press Corps poll placed him second in a vote for the ten best Senators.

One of the characteristics which seems to have afforded most amusement to some observers has been Kefauver's tirelessness in pursuing his hope for the Presidential nomination. If Emerson was correct and "the world belongs to the energetic," and if physical stamina as well as mental conviction are to be considered in the November election, it presumably would not hurt the Democratic nominee to possess both to a high and visible degree.

6. The particularly prevalent myth just now that "Southerners are not for Kefauver."

The Southerners of one state below the Mason Dixon line have been electing him to office for seventeen years now. And Representative Sutton used Kefauver's stand in support of the Supreme Court decision on segregation as a weapon in his

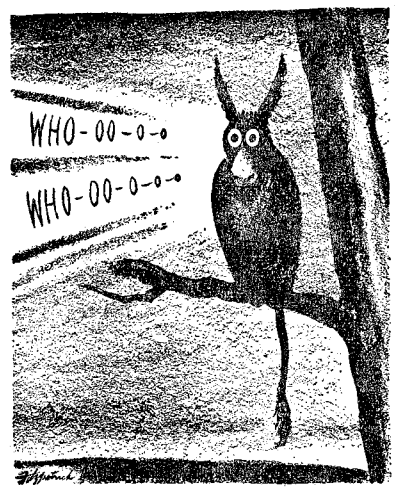
LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

1954 fight against the Senator. Everyone at the time agreed the decision had hurt Kefauver and by July 18 the New York *Times* reported that "Representative Pat Sutton appears to be gaining so much ground in his race for the Senate as to cause speculation here that he may upset Senator Estes Kefauver in the August 5 Democratic primary." Kefauver's fortrightness on the segregation issue did not work against him quite as predicted. In fact, his 1954 victory was the largest, percentage-wise, ever received in Tennessee.

A typical current write-off of Kefauver on the same issue came in *Time* magazine of April 2. *Time* termed Kefauver's nomination unlikely because, in its opinion, his fellow Senators, the organization Democrats and the Southern Democrats do not want him. This is a broad sweep. What statistics does *Time* have, for instance, on rank-and-file Democratic Southern voters for or against Kefauver? Senator Ellender and Company do not speak for all Southerners any more than Senator Humphrey and Company spoke for all Minnesotans. In fact, it would seem that Senator Ellender does not even speak for all the leaders in his own state of Louisiana, for on March 26 Representative George S. Long, brother of Governor-designate Earl K. Long, stated he would support Kefauver for the Presidency if the Tennessee Senator is the nominee. Representative Long said: "I think those fellows [who say the South would not back Kefauver] are a little premature. I would suppeople would." Early in April a member of Mississippi's state legislature voiced similar sentiments.

BUT even if *Time's* statement, and all those of similar content, were provably accurate, since when do "fellow Senators" or even "Southern Democrats" elect our President? (That "organization Democrats" have been thinking they did is one of the increasingly obvious results of Kefauver's lone-wolf success. It might be profitable for this hierarchy to bear in mind, however, that they did not succeed in electing their candidate in 1952.)

There is also the plain fact that a sane Democratic Party cannot nominate as its candidate in 1956 anyone acceptable to the shrieking segregationists. The party leaders



Fitzpatrick in St. Louis Post-Dispatch

Political Weatherbird

must come to understand that they cannot win popular votes either by compromising issues or by putting up a compromise candidate. When everybody's satisfied, nobody's enthusiastic, and it takes enthusiasm to win elections. If the segregationists are made to realize (as they already must, in their hearts) that they are not going to have any of their ilk in the running, it is altogether possible that many of them would come to the conclusion that a fellow Southerner would understand their problems better than a liberal from another region. There is also the matter of Southern pride in having, once more, a Southern candidate for President—and this could be a not inconsiderable factor in Kefauver carrying the South for the Democrats in November.

Thus it would appear that the real mystery of Estes Kefauver is not that he gets votes—or how he does it—but that he can be so blatantly disregarded by his professional colleagues. A writer for the New York *Times* reported after the Minnesota primary that "one powerful and eminent Democrat who will play a leading role in that (national) convention" told him: " 'I don't care if he wins every delegate in every other primary election from Florida to California, no Democratic convention will ever nominate the Senator from Tennessee to be President of the United States.' "

There are, of course, reasons why the Democratic bosses don't like Kefauver, who started his Senatorial career by soundly trouncing that eminent boss, Mr. Crump. The Senator offended other members of the club in his swing through the country with the crime-investigation committee; he seemed quite as ready to follow Democratic as well as Republican leads to the underworld. And in 1952 Kefauver committed *lese majesté* by poking his nose into the Presidential nomination campagn, which had been carefully set up for Stevenson. (Yet after the convention he campaigned faithfully for the party, as he did again in the 1954 elections.) Even so, it seems odd that the party that likes to term itself the people's party should be presently spending most of its valuable time, strength and talent in considering ways to circumvent nominating as its candidate a man who has two virtues as rare as they are essential: an impressively consistent liberal Democratic record and an extraordinary ability to get votes. To many people these would seem to be mandatory qualifications; to some Democrats, in relation to Estes Kefauver, they seem not to be qualifications at all but irritating irrelevancies. The watchword of this coterie has become, not "Beat Eisenhower," but "Stop Kefauver." If these men do not profit by political history they may find themselves in the uncomfortable position of Mr. Crump.

THIS illogic leads a disinterested observer to believe that many Democratic leaders would rather lose the election than allow Kefauver to win it for or with them. However, as national committeeman Jonathan Daniels recently editorialized in his Raleigh, North Carolina, *News and Observer*, the Democratic Party must now choose between its only two nationally known candidates—Stevenson and Kefauver—or be prepared for ignominious defeat in November.

If Stevenson cannot appear to win the confidence and enthusiasm of the public as effectively as Kefauver, and if Kefauver has as clear and uncompromising a record of Democratic liberalism, why then should the Senator from Tennessee not be his party's nominee for President? That is what the mystery of Estes Kefauver boils down to—and it deserves some clear, profound thought on the part of those who hope for a Democratic victory in 1956.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TRAFFIC IN DOPE

Medical Problem . . . *by Alfred R. Lindesmith*

FOR FORTY years the United States has tried in vain to control the problem of drug addiction by prohibition and police suppression. The disastrous consequences of turning over to the police what is an essentially medical problem are steadily becoming more apparent as narcotic arrests rise each year to new records and the habit continues to spread, especially among young persons. Control by prohibition has failed; but the proposed remedies for this failure consist mainly of more of the same measures which have already proved futile.

The number of heroin and morphine addicts (the use of marihuana, cocaine and other drugs is a separate problem not included in this discussion) is conservatively estimated by Mr. Harry J. Anslinger, head of the Federal Narcotics Bureau, at 60,000. This figure is a guess; its main virtue is that it is the lowest offered. Even so, the contrast with European countries is spectacular. For example, the English government reports slightly more than 300 addicts known to the authorities in all of Britain, with a population of over 50,000,000. There are probably more addicts in the United States than in all of the other Western nations combined, and more juvenile users in New York City than in the whole of Europe. Almost all English addicts are reported to be over thirty years old, while close to half of ours are under twenty-five. What is even more significant, European users appear to add to the crime problem in only a minor way, and the illicit traffic there is feeble compared to ours. The American market is the hub of the drug traffic in the Western hemisphere.

In recent years there has been a growing interest in the English system of control. General Sessions Judge J. J. Goldstein of New York mentioned it recently in connection with his advocacy of a system of controlled legal distribution of drugs to users. Dr. Hubert S. Howe of New York has also long urged such a plan, adopted by the New York Academy of Medicine, and has made references to the apparent success of the English system. Since about 1940, the writer himself has periodically suggested that an adaptation of the British idea be tried in this country.

THE crucial difference between the American and British control systems is that the English physician is permitted to prescribe drugs regularly for the morphine addict while the American doctor is not. The decision as to whether or not regular prescriptions are to be given to the English user is left to the doctor, usually after consultation with another medical man. He does not have to report on the addicts under his care, but records must be kept both by him and by the druggists who fill the prescriptions. Through these sources the British Home Office and the police can secure information about addicts and keep close watch on them. Addicts are arrested for obtaining supplies from illicit sources or from two medical sources simultaneously. The addict cannot be coerced into taking a cure, but there is pressure on the doctor to do everything in his power to persuade the user to quit the habit.

The British addict under medical care is included in the doctor's panel of cases under the National Health Act. Apart from the taxes he pays under this act along with the rest of the population, the addict's expenses for maintaining his habit consist only in the shilling (14 cents) paid for each prescription. It is therefore unnecessary for him to engage in criminal activities to get his drug. The black market is small, limited primarily to London and a few other large cities, and caters to users who either don't know that they can place themselves under a doctor's care or don't wish to do so. Sometimes an addict will refuse medical care because he is afraid his addiction will become known, or because he does not want to try to cure himself of the habit. All black-market activities are, of course, prohibited by law, and the addict who patronizes peddlers risks arrest and punishment. In 1954 about thirty addicts were arrested, most of them for forging prescriptions or obtaining supplies from two doctors at once, and the majority were punished with fines up to a maximum of $280. The smoking of opium and the possession and use of marihuana are completely prohibited.

The obvious advantages of this system are that it removes the major motives for peddling narcotics and for the creation of new users, puts pressure on the addict to seek medical care and removes his incentive to engage in crime. And even though the addict is not treated as a criminal, addiction has not spread. The plan, in fact, has the opposite effect by making the doctor rather than the peddler the prime source of drugs. Another of the great advantages of the system is that a mantle of decent privacy is thrown over the unhappy details.

In this country the history of opiate-drug control has been very different. Because American patent medicines in the nineteenth century often contained opiate derivatives which were not controlled, relatively large numbers of addicts were created who were not, however, generally regarded or treated as criminals. The problem then was in no way as serious as now. Criminal addicts were few, the illicit traffic minor in nature and addiction was largely confined to adults (about two thirds of them women). Because drugs were legally available at low cost the user did not have to become a criminal to support his habit. Even so, an

ALFRED R. LINDESMITH, author of Opiate Addiction, *is professor of sociology at Indiana University. In 1955 he went abroad to study the English system of narcotics control under a research grant.*

April 21, 1956

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

increasing concern with the dangers implicit in the unlimited availability of drugs led to the trial of measures of control late in the nineteenth century and in the first decade of the twentieth. Given time, this experimentation, guided by growing medical knowledge of the opiate drugs, might well have led to the establishment here of something like the English system. This did not happen because of the intervention of federal authorities imbued with the Prohibition mentality.

The present system of drug control began with the passage of the Harrison Act late in 1914. This act made no mention of addicts nor did it in any way indicate how they were to be treated. It was a revenue measure designed to bring the flow of dangerous habit-forming drugs into the open through the exercise of the government's taxing powers. All persons and firms handling such drugs were required to obtain licenses and to keep records of supplies received and dispensed. Penalties were provided for violations. An exemption was made for the prescribing of drugs "to a patient by a physician . . . in the course of his professional practice only." The interpretation of this part of the law became crucial in the early years of enforcement because on it hinged the whole matter of whether the addict was to be placed under the care of the physician or turned over to the police.

Between 1919 and 1925 a number of test cases—the Webb, Jim Fuey Moy, Behrman and Linder cases—were brought before the Supreme Court. The first three involved doctors who had flagrantly violated medical ethics by dispensing large quantities of drugs at high prices to addicts. Rufus King has pointed out in the April, 1953, issue of the *Yale Law Journal* that these cases were in effect rigged by the government. The prosecution wanted a court ruling which would prevent addicts from obtaining drugs from doctors. They evidently hoped that the unprofessional action of the doctors in these three cases would influence the court to decide against them, which it did. From the language of the indictments the government was then in a position to argue that these rulings had established that any administration of drugs to addicts by medical men, even when done in good faith to achieve a cure, was illegal.

The Linder case was designed to clinch the government's position. Unlike the three earlier ones, it involved a doctor who had prescribed small quantities of drugs to a single addict in good faith and in what was clearly a professional manner. The government attorneys asked the court for a ruling against the doctor on the basis of the precedent allegedly established by the earlier decisions. In this case, however, the court reversed itself by ruling against the government. Despite this reversal, federal narcotics authorities have continued to operate under a Treasury Department regulation which states that "a prescription issued to an addict. . . to keep him comfortable by maintaining his customary use, is not a prescription within the meaning or intent of the act; and the person filling such an order, as well as the person issuing it, may be charged with violation of law." Threatened with criminal prosecution, the majority of doctors naturally ceased to treat addicts; the minority found themselves in trouble with the narcotics agents, and in many instances were sent to prison.

In 1920 a radical change in the government's attitude toward addicts became apparent after the enforcement of the drug laws was turned over to a newly formed unit in the Bureau of Internal Revenue which was also charged with liquor-law enforcement under the Volstead Act. From 1915 through 1919, the annual reports of the Collector of Internal Revenue included expressions of sympathy for the drug user and concern over the fact that previously respectable addicts were being turned into criminals by the operation of the law. The 1919 report notes that various local health authorities had been encouraged to consider the possibility of setting up clinics in which drugs could be dispensed legally to such persons. The 1920 report, however, reversed this stand. It deplored the fact that some forty-four local clinics had already been set up and announced that they were to be closed down. Neither the 1920 report nor any subsequent one expressed concern with the fate of the once-respectable user who was being forced to the underworld to maintain his supplies.

IT IS a current myth that the clinics which operated between 1919 and 1923 demonstrated once and for all the perniciousness of any legal system of drug distribution and that they were closed solely because they failed. The facts are quite otherwise and more complex. It is true that the New York City clinic was generally admitted to have failed, but its failure was guaranteed in advance by the manner in which it was set up and operated. The stories of the other clinics vary. There is considerable reliable information extant about the clinic in Shreveport, Louisiana, established under Dr. W. P. Butler, which is discussed in some detail by Drs. C. E. Terry and M. Pellens in their book, *The Opium Problem*, a monumental and authoritative study. This clinic was originally set up by the Louisiana State Board of Health in 1919. In 1921 the board, after consultation with federal narcotics authorities, withdrew its support and the institution was continued under the authority of the Shreveport City Council. In the same year it was unanimously endorsed by the Shreveport Medical Society; other medical groups and the local police also expressed their support. However, in 1923 the clinic was finally closed by order of federal authorities in Washington. Dr. Butler reluctantly agreed to the closing after a conference with federal

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

narcotics agents who said they had been sent to shut down the clinic "because it was the only one left in the United States." When a Los Angeles clinic had been similarly closed in 1921, Dr. L. M. Powers, then health commissioner of the city, had remarked, "I have not been able to realize the actual purpose of the closing of our clinic for there has been some unseen motive prompting much opposition to clinics which I have not been able to comprehend."

The disappearance of the clinics marked the final triumph of the "prohibition" idea and the complete removal of the control issue from the medical domain. The drug problem is what it is today as the result of these moves by the government. The huge illicit traffic, directed for profit by non-addicted lords of the underworld, has become the focal point of new infection. These men are rarely apprehended or punished; it is the user, exploited by the system, who suffers the major portion of the heavy penalties that are imposed. Police suppression, by increasing the danger of distribution and reducing supplies, keeps up prices and profits.

It is a popular misconception that the increase of drug use among young people is entirely a postwar phenomenon. As early as 1921, Dr. E. Bishop, a noted authority on drug addiction, commented on the trend toward juvenile addiction and ascribed it to the "prohibition" control technique. Statistical evidence of the trend itself can be found in *Uniform Crime Report* of the FBI over the last twenty-four years. In 1932, for instance, only 15 per cent of narcotic law violators were under twenty-five years of age; in 1940, the figure had reached 26 per cent; today is a little under 50 per cent.

In 1930, drug-law enforcement was separated from liquor-law enforcement with the establishment, within the Treasury Department, of the Federal Bureau of Narcotics. Federal narcotics officials, both before 1930 and since, have combined their policing functions with an active and effective campaign in support of the punitive conception of drug control. The expression of dissident opinion was discouraged. How well their campaign has succeeded in mobilizing legislative and public sentiment is indicated by the fact that Congress, in 1951, passed laws that more than doubled the average prison sentence of federal narcotics offenders. In January of this year a preliminary report of a Senate subcommittee indicated that the present Congress will again be asked to increase penalties, enlarge the budget of the Federal Bureau of Narcotics and generally add to the punitive nature of the existing program. The report expressed sympathy for the addict but makes no distinction between him and the peddler. It admitted that the real culprits, the big profiteers of the traffic, are rarely caught, and proposed to deal with them by legalizing wiretapping. Although the report explicitly stated that the number of addicts in this country probably exceeds the sum total of those in all other Western countries combined, no reference appeared in it to the control systems adopted abroad.

The treatment and cure of opiate drug addiction under the best of circumstances is very difficult. The main hope of control must be based on *prevention*. The punitive program now in operation neither prevents nor cures and it actually nullifies the rehabilitative measures that are being attempted. The addict belongs in the hospital, not in the prison. If we recognize that punishment cannot cure disease, if we want to take the profit out of the illicit traffic, we need to return the drug user to the care of the medical profession—the only profession equipped to deal with him.

THE COLDEST WAR

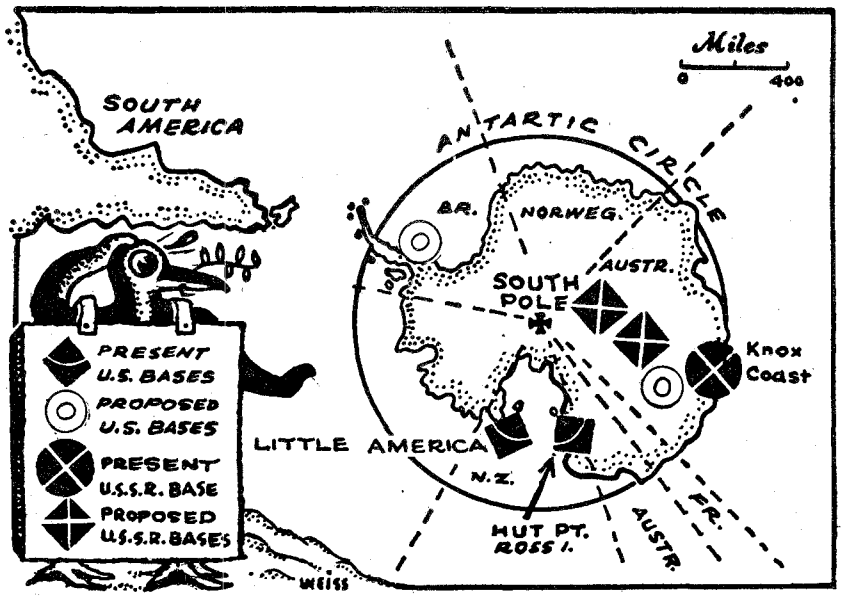
Drive for the Antarctic . . . *by Egon Kaskeline*

FOURTEEN nations are sending out large expeditions with hundreds of men and tons of material to explore the icy deserts of the sixth continent, Antarctica—a territory as large as the continental United States and Europe combined. The exploration is part of the program of the 1956-57 International Geophysical Year, in which thirty-six nations, including the Soviet Union, are participating. There is now a good chance that the last white spot on the map of the world will be fully charted as scientists go to work. Humanity will profit greatly; among other things, the region is one of the most important weather centers of the globe. Yet, in this century of atomic warfare, the motives behind the vast and costly explorations under way are by no means either completely scientific or humanitarian. International interest in the sixth continent has become another aspect of the cold war.

THE year 1955 was a turning point in U. S. policy in the Antarctic. Theretofore, American diplomacy championed an "open door" policy in the region. This means that the United States, although it had contributed more than any other nation to Antarctic exploration, made no territorial claim of its own, but at the same time refused to recognize the claims of other nations. Several times, in the past, this country attempted to internationalize the area either by setting up an international commission or by establishing United Nations supervision. Today, Rear Admiral Richard E. Byrd, commander of Operation Deep Freeze, is busy establishing a permanent U. S. base on the Antarctic mainland. This country may still not make official claims to a slice of Antarctic territory, but it intends

EGON KASKELINE is a special correspondent for the Christian Science Monitor.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



permanently to control a large sector of it.

There can be little doubt that the American reversal of policy is a reaction to Russia's sudden interest in Antarctic research. All was quiet along the Potomac as long as the region remained a kind of exclusive reservation for English-speaking nations. Members of the British Commonwealth controlled the largest part of the continent. The Australians laid claim to almost half of its 5,000,000 square miles; New Zealanders took a grip on 770,000 square miles of the Ross Dependency; the British staked out all territories south of their Falkland Islands dependency in the South Atlantic, and the South Africans—late-comers—raised their flag over Marion Island. A large sector between the 150th and the 80th meridian West Longitude was reserved for American exploration.

THE Russians have been insisting on their right to be classified among the "Antarctic nations" since 1948. Historically, the USSR has a legitimate interest in the region. Russia's nineteenth-century explorer, Admiral Fabian von Bellingshausen, a Baltic nobleman in the service of Czar Alexander I, was probably the first man ever to cast an eye on the Antarctic mainland. Currently, the Russians can argue that Antarctic weather data is as useful to them as to any nation. Moreover, the Russians are a leading whaling nation—the most important next to the Norwegians and the British. They maintain a large floating factory in Antarctic waters and their flotilla comprises not less than seventeen ships with a crew of 700.

The Soviet government is making a major effort to establish permanent bases on the Antarctic mainland. It has sent out one of its finest ocean-going research vessels, the Dutch-built *Ob,* specially fitted for polar exploration. The expedition is headed by M. M. Somov, a polar veteran. The crew includes representatives of many Soviet scientific institutions. The Soviet main station will be set up in what the Russians call the "Indian sector"—actually in the heart of the Australian claim territory. Two other Soviet outposts are to be set up later, well inland, one near the Southern geomagnetic pole, the other near the South Pole itself. Only the establishment of a U. S. base on the South Pole prevents the Russians from going there directly. At all events, Americans and Russians will soon be rubbing shoulders in these icy deserts.

The Russians are doing their best to make their Antarctic expedition a success. They cannot hope to outclass the lavishly-equipped Americans, but they are sending their best men and material. They will profit greatly from their experiences in Arctic research. They are taking along not only specially-built houses with electric heating and air conditioning, but also some of their mobile housing units which proved their worth on the floating Arctic stations. Eighteen heated dwellings, laboratories, a garage and a power station are being built by the Soviet task force.

So large a Soviet expedition at their very doorsteps has alarmed the nations with territories adjacent to the Antarctic. It also brought America's largest and best-equipped Antarctic expedition to the spot.

M. A. Mertens, a former military historian in the Soviet War Ministry and now a refugee in the West, has warned the Western powers that "the Soviet Union, which has already transformed the Arctic into a testing ground and a base for developing military operations in a future war, wishes now to utilize the Antarctic for the same purpose. The Soviet Union has a powerful submarine fleet and a long-range aviation and, therefore, is not seriously disturbed by the great distance which separates the USSR and Communist China from the Antarctic."

The Russians have countercharged that the West is preparing the Antarctic as a new testing ground for nuclear weapons. They have also quoted New Zealand's air commander, Sir Keith Oarks, as saying that "highly secretive negotiations are going on between the Western Allies concerning the establishment of strategic and commercial air lines over the South Pole."

THERE is, no doubt, a grain of truth on both sides. The Antarctic is likely to play a role in future air operations, although a less important one than the Arctic. After all, the shortest flying line between New York or San Francisco to Moscow or Leningrad and *vice versa* goes over the Northern, not the Southern, polar circle. Moreover, the South Pole region has the worst weather in the world, with temperatures dropping to 80° below zero and surface winds reaching 120 miles per hour. The Antarctic has only two good flying months in the year. The South Pole, nevertheless, may become an important testing ground for guided missiles.

But the Antarctic has other attractions than the strategic. In contradistinction to the North Pole region, it is not an ice shell covering the bottomless ocean; it is an ice-covered continent hiding quantities of valuable raw materials. The region's economic resources alone may eventually repay the present outlay in men and money spent for research and exploration.

Some experts assert that, in a not

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

too remote future, the Antarctic will rank among the world's richest sources of strategic minerals. To date, they say, 170 different minerals have been found in its subsoil, including iron, copper, zinc, lead, silver, gold and graphite. Enormous deposits of coal, probably second only to those of the continental United States, also have been found. Oil has been discovered in Graham Land, in the British claim-zone, as well as in the Ross Dependency, while traces of valuable uranium have been found in the Australian sector.

However, other geologists are more cautious. They say that only coal has been found in commercially interesting quantities and that even this is hidden beneath a 1,000-foot ice layer. Nevertheless, the coal field in the Ross Dependency in the Australian sector may be worth reaching: it is more than 1,000 miles long and fifty to eighty miles wide—probably the largest unworked field in the world.

The existence of coal in what is now the "cold center" of the world is unmistakable proof that, an estimated 350 million years ago, the climate of the South Pole region was very different from what it is today. The Antarctic continent was once presumably covered with dense tropical forests and vast swamps. Plant fossils, uncovered by English and Swedist scientists, show that the region has undergone various changes in climate, from tropical to semi-tropical. These changes are said to account for the deposits of liquid and coal fuel.

EXPLORATION of these vast resources will be facilitated by the fact that it is getting warmer around the South Pole. A period of polar thawing is under way. The ice cap covering the Antarctic continent is 900 feet lower than it was a century ago. The deglacianization of the outer fringes of the continent is progressing. Ice which in 1900 measured 4,000 feet in thickness, has now disappeared from Ross Island. U. S. aviators discovered an almost ice-free spot in the middle of the continent where mounds of earth rise from ice-free lakes of muddy green.

There is, therefore, hope that future generations and perhaps even our own generation will be able to profit from the Antarctic mineral deposits. Atomic energy may make it possible to establish not only small scientific outposts or military bases but also sizable permanent settlements and industrial installations. Already explorers have been able to spend a winter on the polar ice without too much discomfort due to the development of pre-fabricated winter houses, adequate heating and clothing, and uninterrupted radio communications with the nearby mother ships as well as with the authorities at home.

For good or bad, the sixth continent is going to drop its mysterious veil and to become integrated into the political and economic strategy of our divided world.

SOAPSUDS OVER ENGLAND

The New TV Set-Up . . *by Tom Driberg*

London

IT IS JUST six months since a singing commercial was first heard and seen on British television. Until September, 1955, the British Broadcasting Corporation had enjoyed a monopoly of TV as of radio (though in recent years its monopoly in sound has been increasingly eaten away by the light, mainly disc-jockey-type programs broadcast by Radio Luxembourg, to which many sets in British pubs, cafés and homes are kept more or less permanently tuned).

For technical reasons, monopoly TV was able at first to transmit only one program. Political pressure for the establishment of commercial (always called by its advocates "free" or "independent") TV coincided, naturally, with the imminent availability of a second channel; and the ITV* propagandists were able to confuse public opinion by suggesting a close relation between the possibility of a choice of programs (which everyone wanted, including the BBC) and the alleged necessity of financing the alternative program by the sale of time to advertisers.

The project was put across the Conservative government by a small group of back-bench Conservative MP's, some directly interested in the advertising business. The strength and many-sidedness of the opposition, however, did oblige the government to go warily. The experiment was hedged about with all sorts of safeguards: programs were to include "nothing . . . which offends against good taste or decency," they were to "maintain a proper balance" in subject matter, "proper proportions" were to be of "British origin and British performance." The tight, and highly orthodox, control of political and religious programs is identical with that of the BBC. Above all, there were to be no sponsors, in the American sense of the word.

THIS is a cardinal principle of ITV. Advertisers have, in theory, no control over the content of programs. But opponents of the government's bill warned that advertisers would exercise an indirect influence on the character of programs by insisting on time in immediate proximity to programs with the highest viewer-rating. So it has, on the whole,

TOM DRIBERG is a former member of Parliament, biographer of Lord Beaverbrook, currently conducting a regular television column for The New Statesman and Nation.

*Independent Television—an unofficial generic label commonly used in the British press. The controlling authority is the Independent Television Authority (ITA). The program companies to which ITA has assigned stations so far in operation are Associated TeleVision (ATV), Associated Rediffusion (A-R TV), and Associated British Cinemas (ABC).

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

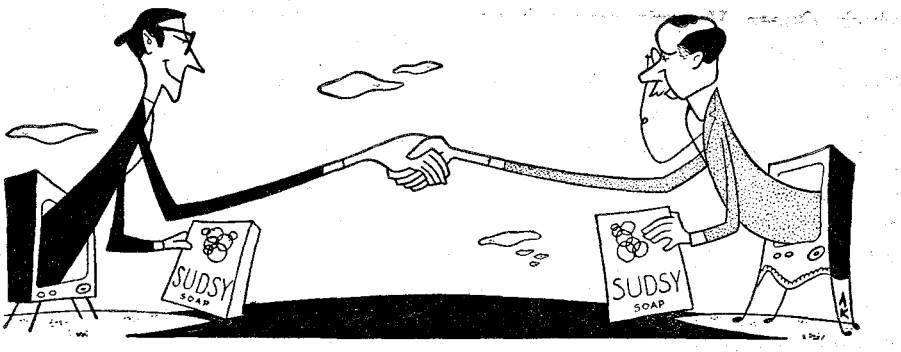
turned out. The London region was the first to receive the commercial programs. (Birmingham started in February; Manchester starts on May Day.) The company responsible for London week-end and Birmingham Monday-through-Friday programs (ATV) is financially successful: it is run by experts in show business, such as Mr. Val Parnell—whose *Sunday Night at the London Palladium* is a peak week-end program—and the advertisers are supporting it satisfactorily. By contrast, A-R TV, the company responsible for London Monday-through-Friday programs, has had considerable difficulties, and is nowhere near breaking even: morning programs were abandoned because audiences were infinitesimal; free bonus time has lately been offered as an inducement to advertisers.

It is fair to point out, however, that the ITV promoters generally did not expect to be breaking even—and to start recovering their heavy capital expenditure—until at least a year or eighteen months from the start of ITV; for it is not until the north of England as well as part of Scotland is covered by commercial transmitters that a real network can be said to exist and program costs can be spread among the various contractors.

IF THE whole project had not been rushed through, for political reasons, ITV could have come into existence in a more orderly and, no doubt, more immediately profitable way. There are various explanations for the speed of the operation: the likeliest is that a general election was known to be impending, and it was feared that a victory for Labor would abort the experiment altogether. In the event, the election came even sooner than had been expected, before ITV had started, and the Conservatives won it.

Hasty improvisation affected the technical quality of programs in the early days. But the commercial companies raided the BBC for skilled technical staff, offering salaries far higher than the BBC's quasi-civil-service scales allowed. The technical quality of ITV programs improved steadily. Their artistic quality or intellectual content is another matter.

Some months ago, serious producers who had been brought over from the BBC were perturbed by



what was described as an "anti-cultural drive" in ITV. Programs of some merit were ruthlessly cut out because they attracted little advertising (or, as ITV spokesmen said, because "the public must have what they want"). Independent Television News—fresher and more informal in its approach than the BBC and one of ITV's best features—was slashed; its chief, Mr. Aidan Crawley, resigned.

The most extreme example of vulgarization was a program called *People Are Funny,* in which ordinary citizens were inveigled into performing all sorts of grotesque pranks (and rewarded with lavish gifts). Critics panned this program as uncivilized, debasing and destructive of human dignity; MP's complained that it violated the provisions of the Television Act. Eventually the ITA intervened, and—popular though the program was with viewers—it has now stopped. In recent weeks—partly, perhaps, because of the ITA's action in this case—there have been signs of a slowing-down of the anti-cultural drive.

If the main foreboding of opponents of commercial TV has been proved, broadly, correct, the same cannot really be said of exaggerated apprehensions about the actual advertisements. There is, to be sure, a fundamental irony in the promotion of such an enterprise at all by a government that is at the same time trying to fight inflation with a credit squeeze and other consumer disincentives; for ITV must tend to be inflationary in its effects. But the commercials themselves have been swallowed by the public more or less unprotestingly. They are limited to six minutes an hour, and a program may be interrupted for a commercial only at what is deemed a "natural break" (a phrase whose interpretation has caused dispute). Many of them are innocuous; a few are of higher artistic quality than many of the programs.

Another apprehension was that commercial TV would intensify the cultural Americanization of Britain. It is probably too soon to try to assess this effect, if it exists. Britain, after all, has been subjected for some years to some pretty strong American influences—Hollywood films, Tin Pan Alley songs, jazz good and bad, Tennessee Williams and *Oklahoma.* On the whole, Britons seem to enjoy these manifestations of American culture without suffering any fundamental change in outlook or values. Certainly, many ITV programs are American in origin: either, as with some of the giveaway quiz programs, the idea is imported from America and translated into an English idiom; or the actual program is imported, canned (complete with laughter by an American studio audience). Such canned imports include Liberace, *I Love Lucy, Inner Sanctum* and *Dragnet.*

But the BBC also buys and adapts American ideas (such as *This Is Your Life*) and shows canned American programs: if ITV has *I Love Lucy,* the BBC has *I Married Joan*—and *Amos 'n' Andy, The Burns and Allen Show* and *Range Rider.*

The BBC excels in outside broadcasts of sporting events and has on occasion scooped ITV neatly (securing, for instance, exclusive rights in all the racing at Ascot for five years). Competition in this field is keen—but, by a (perhaps) characteristically English compromise, no exclusive rights may be purchased in events deemed by the Postmaster-General to be of national interest. These include the Derby, the Grand National, all cricket Test matches, Wimbledon tennis, the University boat race and the association football Cup Final.

The BBC, in fact, is fighting back briskly. Those who vaguely suppose that the BBC is an institution of

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

which Queen Victoria would have approved would be surprised by some of its output. Some of its light entertainment is as good as anything on ITV. Its documentary programs are usually adult and occasionally superb—for instance, a "special enquiry" on teen-agers, their beliefs, their fun and their vices.

It may be of interest to compare the rival programs on a single recent evening, taken at random—a Monday, as it happens:

BBC

3:00 "Look and Choose." Advice for women on shopping and household gadgets.
3:45 "Watch with Mother" (for small children).
4:00 "Three on a Honeymoon." Travelogue film.
4:15 "Malta." Documentary of a British colony in the news.
4:45 "Popie." Reminiscences of the old London theatre.
5-6 Children's television.
7:00 News and newsreel.
7:20 "Panorama." News-magazine, featuring reportage from Middle East and other trouble-spots.
8:00 "What's My Line?" TV's most popular panel show.
8:30 Floodlit Association Football.
9:15 "Off the Record." Discs and (live) personalities.
10:00 News.
10:15 "The Laugh's on Us." Comic variety.
10:45 "Rawicz and Landauer," pianists ("light classics" and swing).
11:00 Weather-forecast and close-down.

ITV

4:00 News.
4:05 "Small Time." Animal cartoon.
4:15 "Teatime Magazine" (for women). Handwriting analysis, flower-arranging.
4:45 "Douglas Fairbanks Presents." Canned half-hour play.
5:15 "Hobby House." "Do-it-yourself" feature.
7:00 News.
7:06 "Sixpenny Corner." Daily fiction-serial of life in a "typical" English family.
7:20 "Romance." Johann Strauss excerpts.
7:30 "What's It All About?" Panel-game.
8:00 "We, the Living." Drama.
9:30 "Jack Hylton Presents." Variety.
10:00 "Halle Orchestra." Beethoven program.
10:45 News.
11:00 Epilogue (usually religious) and close-down.

There is not so wide a gap as might be expected between the "level" of the rival channels. The BBC puts on Priestley, but also light variety: ITV puts on light variety, but also the Hallé (usually with a program lower-browed than Beethoven). But the BBC leads unchallengeably in documentaries and panel shows alike—just as, on other evenings, the BBC has nothing to compare in popularity with ITV's *Double Your Money* or *Take Your Pick*. The BBC has on occasion been sufficiently militant to revise its schedule in order to put one of its most popular programs against an ITV peak program. This is a difficult tactic for ITV to combat, since the commercials necessitate a more rigid programming.

In so far as competition has forced a change of balance, in a "light" direction, within the BBC's own programs, purists may claim that ITV is dragging the BBC down to its own cultural level. None the less, the BBC is bound, by charter and by deeply rooted tradition, to remain essentially true to its pristine policy of giving the public something a little better than it thinks it wants. It has no advertisers to please. It has an automatic, and automatically increasing, revenue from license fees. It is also still, for a time at least, overwhelmingly dominant on Britain's TV sets: BBC-TV can reach ninety-five per cent of Britain's fifty million inhabitants; and of Britain's five million TV sets, only about one million (in the London and Birmingham regions) have so far been converted to take ITV as well as BBC programs. (Conversion, including a separate aerial, needed in some districts, may cost up to $45.)

Of those viewers who have converted their sets, however, all the polls—including BBC audience-research—now agree that a majority prefer the ITV programs, especially at week-ends.

In both the schedules set out above, there is a gap between 6 and 7 P. M. During this hour, by agreement between the government and the two Authorities, there is no television in Britain (and radio-listening figures soar). The hour is known as "the toddlers' truce," and its purpose is, quite simply, to make it easier for parents to get their children to bed.

How long this cosy respite will last cannot be foreseen. It is frustrating to program-planners—particularly those of ITV, for this would be a peak hour for commercials.

The financial difficulties of at least one of the program companies are grave, but it is unlikely that any of them will actually be allowed to collapse. Such a failure would be a blow to the prestige of the advertising industry and the government itself. What is more likely is that the new companies, through the ITA, will warn the government that they are in danger of such failure *unless the restrictions on TV time are eased*. In particular, there will be a campaign to end the "toddlers' truce."

Social workers and schoolteachers will protest that continuous early-evening television would be harmful tc children's welfare. The BBC will concur, pointing out—a trifle smugly—that it does not find it necessary to broadcast TV programs between 6 and 7 P. M.

The government will give solemn assurances that such a concession to the program-companies would be out of the question. It will then make the concession.

Futures

Jeremiah Trident held his sway,
Like any master mind, a giant;
Purposive, absolute, defiant.
Where is Master Jeremiah today?

Bartolomeo Cantabile
Retreated to the hills to pray.
He gave up the world, devout.
The world has given up Cantabile, today.

Doctor Prancer was to cosmic rays
Their meddler and juggler; perfect, he
Who looked so scientifically away.
Radiated he is away today.

RICHARD EBERHART

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Awareness of Evil: Graham Greene

By Walter Allen

"AAH-Grum Grin! Trés trés formidable!" Thus the French university student's response to the name we had flung into the conversation as that of the one living English novelist who could be matched, for intention and intensity, with Mauriac, Malraux, Camus and Sartre. And here, to remind us once again how formidable he is and how uncomfortable his talent, comes Graham Greene's new novel, *The Quiet American.** It is, there seems to me no question, his finest novel since *The Power and the Glory,* but not at all because, as his publishers say, "religion plays little or no part" in it. Greene's religious beliefs are as much part of him as his physical features. The excellence of *The Quiet American* consists in the fact that it is, by contrast with *The Heart of the Matter* and *The End of the Affair,* an unflawed expression of his talent, and his talent is inextricably bound up with his beliefs. With *The Heart of the Matter* he had begun to parody himself: the images of squalor and disgust came out too pat; while with *The End of the Affair,* though he had broken away from what had become the vices of his earlier style, he had succeeded only in perverting a brilliant rendering of obsessive jealousy into a pious tract. There was a failure in literary tact which left his non-Catholic admirers alienated. Had he, we wanted to know, given up to party what was meant for mankind?

The answer to that now lies at hand; and it is plain that he has not. But first, the novel raises one issue that must be got out of the way. It would be idle to pretend that *The Quiet American* is going to be palatable to a majority of readers in this country. In his novel of the war in Indo-China, Greene expresses a criticism of America and especially of American behavior in foreign affairs that is widely held, if not often openly stated, by a great many people outside the United States—by conservatives and liberals no less than by those in formal opposition to its policies. He does this by the terms through which his narrator, Thomas Fowler, renders the quiet American, Alden Pyle. Pyle is a good man, an idealist, a man of principle. I notice that reviewers on both sides of the Atlantic have been interpreting him as a new version of a figure prominent in Anglo-American fiction for the past eighty years, the American innocent abroad confronted with depraved Europe. This seems to me an over-simplification. Pyle is a good man, but his innocence is the least attractive thing about him, for it is an innocence rooted in moral arrogance and lack of imagination. It is indeed an innocence tantamount to invincible ignorance —of the facts of human life, of the knowledge that, as Greene said in a fragment of autobiography he delivered some years ago on the BBC Third Programme, "Human nature is not black and white but black and grey." Pyle, ready to die—as he does—for God, for Dulles and for Harvard, is governed by abstractions which completely blind him to the reality of the situation in terms of human suffering. And before he dies, a good man betrayed, he has done more harm, in terms of human suffering, than any number of ordinary bad men.

But I would rather deal with his betrayer, the narrator of the novel, the middle-aged unillusioned English newspaper correspondent, Fowler, who has found in Indo-China a shabby paradise with his native girl Phuong and his nightly pipes of opium. Fowler is very much the Greene character; he is the blood-relation of Bendrix in *The End of the Affair,* of Scobie in *The Heart of the Matter,* of Drover in *England Made Me;* even, though he is an atheist, of the priest in *The Power and the Glory.* Indeed, he may be traced back to Greene's first novel, *The Man Within.* He betrays Pyle to the Communists out of horror at the atrocities the quiet American's policy commits him to—atrocities sanctified by the word "democracy"—and pity for its heedless victims; but by betraying Pyle he also wins back the girl the young American has quite honorably taken away from him. One's mind goes back to the first novel of all, in which the young smuggler, tormented by feelings of inferiority, betrays his fellow-smugglers to the excisemen. He is conscious of his double nature, of the prompting "man within." Fleeing his former comrades, he is sheltered by a girl with whom he falls in love and who persuades him to give himself up to authority and go into the witness box for the Crown. He does so, knowing that his old associates will certainly try to murder him. But by then his motives are mixed: he is doing so for love of the girl, but he would not have brought himself to the pitch of resolution if he had not been seduced by the mistress of the lawyer leading for the prosecution. The last sentence of *The Quiet American* is: "Everything had gone right with me since he had died, but how I wished there existed someone to whom I could say that I was sorry."

There you have the hall mark of the Greene man, whether presented as Catholic or atheist: the sense of abandonment, the feeling, conscious or otherwise, expressed in the famous words of Newman that Greene prefixes to his travel book, *Another Mexico*: "Either there is no Creator, or this living society of men is in a true sense discarded from His presence. . . . *If* there be a God, *since* there is a God, the human race is implicated in some terrible aboriginal calamity."

Greene's great strength as a novelist—it is not exactly common among English fiction writers, for Stevenson was a Scot and Conrad a Pole—is his awareness of evil. It was his long before he joined the church; indeed,

*The Viking Press. $3.50.

WALTER ALLEN, at present visiting professor of English at Coe College, Cedar Rapids, Iowa, is an English novelist and critic. His books include Rogue Elephant, Square Peg; Arnold Bennett *and* The English Novel. *He contributes regularly to the New Statesman and Nation.*

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

one guesses that it was what led him to the church. I am aware of the critical heresy of reading biography into novels and imputing to an author the sentiments expressed by his characters, but it does seem to me legitimate, when a novelist has written as much autobiography as Greene has, to go to the man's life to see what light is thrown upon his art.

It was Greene's misfortune to be the son of the headmaster of the public school he attended. A passage early in *Another Mexico* reads:

> One was an inhabitant of both countries: on Saturday and Sunday afternoons on one side of the baize door, the rest of the week on the other. How can a life on a border be other than restless? You are pulled by different ties of love and hate. For hate is quite as powerful a tie: it demands allegiance. In the land of the skyscrapers, of stone stairs and cracked bells ringing early, one was aware of fear and hate, a kind of lawlessness—appalling cruelties could be practiced without a second thought; one met for the first time characters, adult and adolescent, who bore about them the genuine quality of evil. There was Collifax, who practiced torments with dividers; Mr. Cranden with three grim chins, a dusty gown, a kind of demoniac sensuality; from these heights evil declined towards Parlow, whose desk was filled with minute photographs—advertisements of art photos. Hell lay about them in their infancy.
>
> There lay the horror and the fascination. . . . It was an hour of release—and also an hour of prayer.

In that passage you have the "primary symbols" of Greene's fiction: the awareness of evil; the awareness of two worlds side by side—heaven and hell—yet with how many leagues between them; the awareness, too, of all the possibilities of betrayal between them. But what of the boy himself? There is a clear picture in a remarkable piece of autobiography, "The Revolver in the Corner Cupboard," written perhaps ten years ago. It recounts Greene's discovery, at the age of seventeen, of his elder brother's revolver ("a small genteel object with six chambers like a tiny egg stand") and the way in which he would go off to Berkhamsted Common and, having loaded the weapon with a single bullet, play Russian roulette. He was hopelessly in love, he tells us, with his sister's governess. But—

> I think the boredom was far deeper than the love. It had always been a feature of childhood: it would set in on the second day of the school holidays. The first day was all happiness, and, after the horrible confinement and publicity of school, seemed to consist of light, space and silence. But a prison conditions its inhabitants. I never wanted to return to it (and finally expressed my rebellion by the simple act of running away), but yet I was so conditioned that freedom bored me unutterably.
>
> The psychoanalysis that followed my act of rebellion had fixed the boredom as hypo fixes the image on the negative. I emerged from those delighted months in London spent at my analyst's house—perhaps the happiest months of my life—correctly orientated, able to take a proper extrovert interest in my fellows (the jargon rises to the lips) but wrung dry. For years, it seems to me, I could take no esthetic interest in any visual thing at all: staring at a sight that others assured me was beautiful, I would feel nothing. I was fixed in my boredom. . . .

BOREDOM. One skips thirty years of a life and then finds, in the *London Magazine,* an extract from Greene's diaries for 1953 that describes his experiments in smoking opium in Saigon, and one has the same sense of a necessity to keep ennui, meaninglessness, the feeling of nihility and a life to be lived somehow, at bay. Some years ago, reviewing in the *New Statesman and Nation* a new book on Robert Louis Stevenson, Greene took his kinsman to task for risking his life from stray rifle shots in the parochial politics of Samoa. Stevenson pined for a life of action. But doesn't Greene? Recall the trek across Sierra Leone to Liberia recorded in *Journal without Maps,* the visit to Mexico reported in *Another Mexico.* These took place before the war. We know now that wherever war is being fought, sooner or later Greene will turn up. He turns up as correspondent, and if one may equate him with Fowler in *The Quiet American* he feels guilty about this: the correspondent isn't deeply enough involved. Be that as it may, within the past half dozen years he has been on the battlefronts in Malaya, in Kenya (his dispatches to the London *Sunday Times* were quite the most sympathetic towards and understanding of the Mau Mau of any I know) and in Indo-China. As a man of action he makes Stevenson appear an amateur; the only possible comparison is with Malraux. How brilliant a reporter of war Greene is can be seen in *The Quiet American.* Too many war novels during the past thirty years have blunted the edge of horror; or rather, one had thought so until reading Greene's novel, for it is a rendering of a war unlike any we have known before, depicted in all its casual beastliness.

But there is something else. England is a profoundly un-Catholic country; the bulk of English Catholics are probably Irish in origin. To be a Catholic in England is to be at the last extreme of nonconformity. Nonconformity is one of the main strands of the English religious and political tradition. It has generally been liberal in its sympathies. Obviously, a Roman Catholic nonconformity is not an easy position to maintain; and for many converts it dwindles into eccentricity. A case in point is Evelyn Waugh, whose social and political views, as seen in those letters he writes to the *Times* in which he refers to the working class as "the labourers," are so archaic as to be possible only in a man who has become a Catholic in a country in which Catholicism scarcely matters. If there were a demo-Christian party like M. R. P. in England, Waugh would have to change his tune. But Greene remains a conconformist, and his conversion seems to have accentuated his nonconformity. His values seem to be held in defiance of the church to which he has committed himself; which is one reason why Catholic reviewers often smell heresy in his work. The Catholic Church is an authoritarian body, and Greene loathes authority. He is always willing to have a go at authority, whether the State Department or the Catholic church. Witness his controversy a year or so ago with the Cardinal-Archbishop of Paris and his protest against the church's refusal to allow Colette to be buried in consecrated ground.

Greene's stand there was on the grounds of Christian charity. His protest was on a par with the open letter he wrote in the *New Statesman and Nation* in 1952 welcoming Chaplin to England. It was by implication an attack on the Catholic hierarchy in the United States; but that is not what is relevant at the moment. "Your films," Greene wrote to Chaplin, "have always been compassionate toward the weak and the

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

underprivileged; they have always punctured the bully." That is highly relevant to Greene's own novels. It is that—the sense of pity—which above everything else gives his later work its resonance. Perhaps the feeling of pity arises from the sense of everyone's implication in a common lot. "I don't know a thing about the mercy of God," the priest says in *The Power and the Glory*. "I don't know how awful the human heart looks to Him. But I do know this—that if there's ever been a single man in this state damned, then I'll be damned, too." Greene's exploration of the sense of pity may be traced through *The Heart of the Matter* and *The End of the Affair*. It is this feeling of pity for the anonymous suffering multitudes, who have not spoken yet, which gives him the right, through his narrator Fowler in *The Quiet American*, to judge Pyle, the man who worships abstractions; and, be it noted, Fowler is the one character in the novel who cares for Pyle and realizes his goodness.

THIS, however, is not all. Greene is a great professional. The word is inaccurate, but the alternatives—artist, craftsman—too often have associations of pretentiousness when applied to novelists. His professionalism lies in a long, unremitting concern with the techniques of telling a story. It is akin to the professionalism of Stevenson and James and Conrad; and part of the authority of *The Quiet American* comes from the feeling one has of their presence, as Greene's literary ancestors, behind the novel.

Music

B. H. Haggin

AT THEIR last two recording sessions in Studio 8H, immediately after their 1950 transcontinental tour, Toscanini and the NBC Symphony recorded the Debussy *Ibéria* and *La Mer* that had been brought to sheer incandescence by the continuing rehearsal and performance of the tour. The *Ibéria* session was one of the few occasions when the Victor people in charge placed the microphone in what one NBC engineer had retermined to be optimum for 8H; and the result was the extraordinary sharpness of definition, "presence" and clarity of the beautiful sound of the performance on LM-1833—except for the strangely inferior sound of the passage in the second movement beginning at No. 48. But for *La Mer* the microphone was placed a few feet back of the optimum position—a fact which could be heard in the lessened sharpness of "presence" and impact of the sound from the record first issued as LM-1221. However the sound even with this lessened "presence" was still a breath-taking reproduction of the tonal subtleties and splendors of the performance; whereas on the record substituted later as LM-1221 (stamper no. 20s and higher) these subtleties and splendors are replaced by the falsifications and the noisily confused "brilliance" resulting from Victor's "enhancement" of the recording; and the falsifications and noisy confusions are even worse in the *La Mer* on the reverse side of LM-1833. A word, therefore, on the general subject of Victor "enhancement."

Recording on tape makes it possible to change the sound with each transfer from tape to master; and the companies have been going back to the original tapes of older recordings to cut new masters with the new standard RIAA curve and with variable groove width to achieve full dynamic range. But Victor has "enhanced" a large number of Toscanini recordings by adding artificial echo and intensifying, or "peaking," treble—with results that have varied from damaging to ruinous. After the unresonantly dry Beethoven *Eroica* issued on LM-1042 in 1950, the brighter "enhanced" version issued in the 1953 limited edition seems better; but when one listens again to the 1950 original one realizes that what is unresonantly dry is nevertheless the true sound of violins, which in the "enhanced" version is made false by the electronic gloss from the artificial echo. Also, the notes of low strings, the drum-beats, the forceful chords which in the 1950 original are cleanly defined, compact, solid, are less so in the "enhanced" version. And in the second "enhanced" version substituted for the original on ML-1042 (identifiable by stamper nos. 30s and 25s and higher after the master numbers, on sides 1 and 2 respectively) larger amounts of echo change the violin sound into a liquid stream of electronic gloss, and produce a similar liquefying and blurring all the way down which dissolves the solidity and clean definition of chords, drum-beats and bass-notes into a mush of rumble. In addition the peaking of treble and reduction of bass make the sound brighter but shallower, and alter the timbres of some of the instruments: the horn sounds more like a trumpet; the trumpet is sharper; the change from dark to light and from dry to glossy makes the cellos unrecognizable; the gloss similarly falsifies the clarinet and bassoon. Also, the peaking of treble increases the high-frequency hash around the climaxes of the second movement, and thus makes the big buzzing confusion unlistenable.

SUCH damage in varying amounts has been inflicted on all the "enhanced" Toscanini recordings. Some, like the *Eroica*, had defects which invited the attempt to improve them; but the method of improving them made them worse. These included several dubbed from 78-rpm recordings: the dim and weak Mendelssohn *Midsummer Night's Dream* music on LM-1221 (stamper no. 20s and higher) and Tchaikovsky *Pathétique* Symphony on LM-1036 (nos. 30 and 25 and higher); the atrocious-sounding Mozart *Haffner* and Haydn *Clock*, made unlistenable on LM-1038 (no. 20). And also the tape-recorded Beethoven Second and Fourth on LM-1723 (nos. 5 and 10) and Fifth on 1757 (no. 15).

Others were dubbings from 78 rpm that were bright and clear, providing no reason for the "enhancement" that produced the altered and false Beethoven *Leonore* No. 3 on LRM-7023, Rossini overtures on LM-1044 (no. 20) and Tchaikovsky *Romeo and Juliet* on 1019 (no. 30); the unlistenable Mozart Symphony K.551 on 1030 (no. 15), Beethoven *Leonore* No. 3 on 1043 (no. 15) and *Consecration of the House* Overture on LM-9022 and Berlioz *Romeo and Juliet* excerpts on LM-1019 (no. 25). Similarly the tape-recorded *Parsifal* excerpts on LM-15 and Tchaikovsky *Manfred* on LM-1037, though of the

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

same period as the *Eroica,* were lustrous and spacious; and there was no justification for damaging the first on the later LM-15 and LM-6020 and spoiling the second on the later 1037 (nos. 20 and 10).

Still less justified was the tampering with those recordings which, like the Debussy *La Mer,* offered beautiful reproductions of Toscanini's work. The damage was slight in the Brahms-Haydn Variations on LM-1725 (I found a no. 11 unchanged; a no. 14 "enhanced"), the Brahms Fourth on 1713 (no. 5) and Wagner Preludes to Act 1 of *Lohengrin* and Act 3 of *Die Meistersinger* on LM-6020. But it was greater in the Beethoven Septet on a later LM-1745, the Beethoven *Pastoral* Symphony on 1755 (no. 10), Seventh on 1756 (no. 5) and Eighth on 1757 (No. 15), the Smetana *Die Moldau* on 1118 (no. 25) and Strauss *Don Juan* on 1157 (no. 10).

NOR has the damage been inflicted only on previously issued recordings. The beautiful sound of the tapes of the 1952 "pop" recordings was left untouched in the *Dance of the Hours* first issued on LRM-7005 and the introduction of the *Mignon* Overture on 7013; but the rest of the *Mignon,* the *Carmen* Suite on 7013 and the *Zampa* Overture on 7014 were given a shallow, coarse, raucous "brilliance." Similarly Musorgsky's *Pictures at an Exhibition* was first issued on LM-1838 with its magnificent sound distorted by peaking of the treble that produced the ear-piercing trumpet sound at the beginning, the snarling sound of the brass in *Catacombs,* the harsh, raucous sound of the full orchestra elsewhere.

When Toscanini retired David Sarnoff wrote him that "happily" his performances had been "recorded and preserved for us, and for posterity." But if the Metropolitan Museum of Art were to exhibit its Cezannes with their colors and forms damaged by someone's touching up, this would be comparable to what Victor has done with its recordings of Toscanini's performances.

And not, I might add, only Toscanini's. The dubbed sound of Koussevitzky's marvelous performance of Mendelssohn's *Italian* Symphony with the Boston Symphony, which was good on LM-20, has been spoiled on LM-1797.

Theatre

Harold Clurman

I NEVER READ a French review of Anouilh's *Antigone* (Carnegie Hall Playhouse) but report has it that when it was done in Paris during the Occupation it was considered a covert piece of propaganda urging defiance of the Nazi government. Yet the Nazi authorities permitted its production. It seems to have meant different things to different people.

In the hush of its present revival by a new theatre organization—Mazda Productions—I believe I discern how this case of mistaken identity could occur. Anouilh's Antigone defies Creon not because her moral sense has been outraged, but because, having been informed that her

Stalin's Side of the Story

WHY *did Stalin drop Chiang Kai-shek?*
WHY *did Stalin extend the death penalty for theft to minors of the age of twelve?*
WHY *did Stalin support Mussolini in the latter's conquest of Ethiopia?*
WHY *did Stalin help Hitler conquer Western Europe?*
WHY *did Stalin support King Farouk in the latter's conquest of the Sudan?*
WHY *did Stalin create the ghetto of Birobidjan?*
WHY *did Stalin execute General Tuchachevsky and his other collaborators in his Hitler pact?*
WHY *did Stalin liquidate all Jewish workers and scholars?*
WHY *did Stalin murder Trotsky and all other Jewish revolutionaries?*
WHY *did Khrushchev kill Beria?*
WHY *did they kill Stalin?*
WHY *does Khrushchev kill Stalin again?*
WHO *were Stalin's boys in the U. S. A.?*
WHY *did Stalin hide his family life?*

For the answer to these and many other questions, read "The Soviet Impact on Society" by Dagobert D. Runes _____$3.75

ORDER NOW

Mail this coupon to your favorite bookseller or directly to
PHILOSOPHICAL LIBRARY, Publishers
15 East 40th Street, Desk N, New York 16, N.Y.

Please send me _____ copies of "The Soviet Impact on Society" at $3.75 each. I enclose remittance to expedite shipment.

Name _____

Address _____

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

AN UNUSUAL EVENT

It is only three months since

Dr. Benzion Liber's

A DOCTOR'S APPRENTICESHIP

(Autobiographical Sketches)

has appeared and its sale is growing by leaps and bounds. Published by a non-commercial group of author's friends, with small funds for publicity, it has been brought out timidly, in a limited printing. But, judging from the many orders and the unanimous praise coming from its readers, it must have responded to a need.

Dr. Alice Hamilton, the great pioneer industrial hygienist, says: "Your book is full of interest and ripe wisdom. Yours has been a very highly interesting life and I am glad you gave so much of it to your fellow men."

Another **physician** writes from the South: "You have always been a pioneer in health teaching. The public owes much to you."

The well-known American writer, Paul Eldridge has this to say: "My compliments for your new book. You have resurrected a world now nearly as dead as the Roman and Greek, although only seventy or eighty years old and in so doing you have populated it with a multitude of interesting characters and one in particular—a certain **Benzion Liber,** a man of great culture, many talents, adamantine honesty, and a love for mankind. The book is replete with wise and engaging incidents, irony, pity and humor. It should instruct, entertain and elevate."

A professor of an East European University writes: "Your autobiography gave me great pleasure. If I did not know that its author is a prominent doctor I would have thought that he is a great writer. So you are both."

An **Israeli Government** representative, now temporarily residing in France, on a mission: "Your book is very moving. I particularly love the pages dealing with Paris. What a well-filled life has been yours! My warmest Shalom over the seas."

A **well known woman writer:** "Your book has given us a better understanding of life, especially of the life of idealists with a lofty purpose such as yours."

• • •

These comments are more precious than any press review, but one paper printed a note from which the following may be extracted: "Dr. Liber is not only a pioneer health teacher. He is also one of the first who taught us how to regard illness from the social and economic viewpoint."

• • •

This book deals mainly with life around the author and his contact with events of contemporary history. . . . In addition to many generally instructive facts, it also contains practical teachings on physical and mental health and child upbringing.

There are over 600 pages and the price is FIVE DOLLARS.

(15c sales tax in N.Y.C.)

Address:

RATIONAL LIVING

65 West 95th Street, New York 25

brother was a despicable thug by the very reasonable politician Anouilh has made Creon, she sees that life isn't worth living at all. All is corruption: life dulls, coarsens, depraves men's initial goodness, and those who go on living become mere "cooks," compromisers content to come to terms with the shabby routine of ordinary existence. And the police shall inherit the earth. It is better to die pure.

This is a perverse romanticism—typical of much French writing since 1937, the key to Anouilh's ideology, whether he writes in the pink vein of *Thieves' Ball* or in the black one of *Eurydice*. *The Lark* is a quasi-ironic illustration of the exceptional (saintly) person who redeems the mess that most Frenchmen make.

On a higher level (in Camus' work let us say) the thought may be summed up as follows: life is nonsense, let us revolt against its absurdity and then make some sense of it. It is a desperate manner of thinking and though beguiling theatre patterns may be made of it in the acidly sentimental way of which Anouilh has taken full advantage, I distrust it. Its appeal is to a basic weakness in us. Anouilh's Antigone is an anti-heroic heroine; in a word, an hysteric.

I think it an error for the ambitious organization on 57th Street to have chosen *Antigone* as its first bill, but I am glad we have the organization, and look forward to seeing it produce better work in more suitable plays.

MISTER JOHNSON, a dramatization by Norman Rosten of the novel by Joyce Cary (Martin Beck), made me uneasy. My uneasiness arose not only from the fact that I did not enjoy it, but from my inability to determine exactly where its fault lay. The subject matter is interesting: Johnson, a colored citizen of South Africa, is a kindly and sensitive young man neither free from the primitivism of the Bush nor mature enough to behave in accordance with a civilized state: he is "nowhere." His end must be tragic: he is shot to death by his most understanding friend, an English government official.

But the play turns out to be a mixture of stage exoticism (sweetly flavored with a certain unconscious condescension), quaint humor, studied naiveté and rather elaborate theatrics. A conspicuous artfulness bedecks what is essentially very sober material. Despite the talent visible in every department, the result is finally unpleasant.

IF YOU can imagine a Jane Austen who is a Russian gentleman you may get some idea of the quality which marks Turgenev's *A Month in the Country* (Phoenix). Emlyn Williams' adaptation emphasizes the Austen delicacy by shrewdly eliminating certain of the Russian's factual straightforwardness of characterization which makes the original play—written in 1847—somewhat less gossamer and more psychologically solid. Nevertheless, Turgenev's gift for telling the truth gently and touchingly is still there.

Like the exquisite plays of Alfred de Musset, Turgenev's *A Month in the Country* is a water-color study of the tremors of the heart. But the plays by the romantic Frenchman toy with and prettify reality in an ecstasy of playfulness and anguish; Turgenev, being Russian, is *bon enfant* with a kind of earthy, unspoiled honesty and common sense which brings him closer to most of us. Turgenev hardly emphasizes anything, he makes no special point, he preaches no gospel: he depicts. To show us with tender goodheartedness and decency and only a pinch of sadness or asperity what little tragedies and comedies are inherent in all affairs of the heart is his sufficient purpose.

Married to a commonplace but thorough good fellow and mother of a ten-year-old boy, his heroine has encouraged the passionately platonic friendship of an intellectual; she then falls in love for the first time in her life with her son's tutor, a man younger than herself. Her dazzled discovery of this frightening phenomenon, her innocent guile in rivalry with her seventeen-year-old ward who is also in love with the tutor, her unknowing cruelty to the intellectual to whom she clings for support without yielding anything of herself but her graces—these almost undramatic facets of a tempest in a teapot supply the substance of Turgenev's story. Yet what delightful nuances of sentiment and meaning are revealed. The ultimate bitterness and sense of futility of the unsatisfied lover (in his portrait of

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

the intellectual Turgenev punishes himself a bit), the basic kindness of such a lack-lustre but useful citizen as the husband, the intelligent rascality of the awakening peasantry and the stirring middle class—represented by a country doctor and the tutor—the usual triumph of decorum and sanctioned domesticity over the temptations of the romantic impulse—all are drawn with effortless charm.

Michael Redgrave has directed the play with a nice appreciation of all its values in the vein of the Williams adaptation. The cast he has chosen is most sympathetic—always a little less "ripe" in quality than a European cast might be. Uta Hagen, striving to convey the upper-class aspect of the play's chief lady, strikes one at moments as somewhat mannered and a trifle more heavily dramatic than Turgenev meant her to be. Natalya, for all her reading of French novels, is an unsophisticated person, a healthy and bubbling babe of a soul, fresh, rosy, bewildered, unselfconscious. The gravity of the part is in Turgenev's mind, not in the person represented.

The most thorough performances are those of Luther Adler—juicy, robust, bold—and Michael Strong, whose purity makes gold of the husband's dross. Alvin Colt's costumes are a delight. The main point however is that, despite flaws, the evening as a whole is refreshing.

Films

Robert Hatch

FROM Sweden, *The Naked Light* is an unblinking view of love's agony in a down-at-the-heels caravan circus. Its insistence on the squalor of life is no doubt very artistic, but it is also a little self-satisfied and dated. Albert, the circus owner and ringmaster, is a mountain of grossness hiding a timid and comfort-loving mouse of a spirit. He is torn to suet between a yen for the bareback rider who shares his wagon and a yearning for the competent and comely wife who is so prudent that she will not take him back. The equestrienne, a girl innocent of everything but sex, experiments briefly with a Valentino-haunted juvenile from a local repertory, but only confirms her preference for the somewhat paternal lust of her ringmaster.

The picture uses a good deal of ready-to-wear symbolism: a trained bear resembles the circus owner and dies of the bullet which the man is unable to fire into his own head; the leading clown is partially paralyzed, the emotional unrest is acted out in a spell of uncommonly wet weather. Ake Groenberg plays the powerful hero gone vulnerable through age and obesity with a good deal of touching insight, if without much originality. Harriett Andersson, as his bedfellow, is properly disheveled but unhappily dim. A flashback in which the clown, Anders Ek, carries his wife away from a nude swimming party she has gaily entered into with a company of soldiers, evokes genuine horror and pity, but even it is overdrawn, drawn-out and emotionally self-indulgent. The whole picture is a reminder that Emil Jannings was remarkable because he could make self-pity dramatically absorbing. It was written and directed by Ingmar Bergman, who previously directed *Torment* and wrote the screen story for *Miss Julie*.

RONALD NEALE, using a screen play by Nigel Balchin, has directed a scrupulous re-enactment of the great British intelligence hoax summed up by the title, *The Man Who Never Was*. The body of a British marine officer, washed ashore on a Spanish beach, was carrying papers that made the Germans uncertain whether after all the invasion of Europe would come through Sicily. Some military forces were moved to protect alternate targets in Sar-

INTERESTED IN THE NON-VIOLENT APPROACH TO SOCIAL REVOLUTION?

Study the philosophy and techniques of **MAHATMA GANDHI** —a man who made it live and work!

NAVAJIVAN PUBLICATIONS:

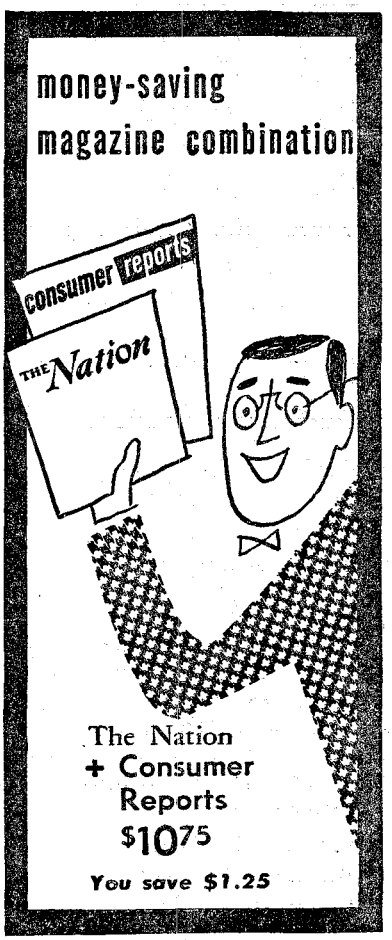
THE STORY OF MY EXPERIMENTS WITH TRUTH—Gandhi's autobiography		2.50
Abridged AUTOBIOGRAPHY		.75
SATYAGRAHA (Non-violent resistance), Gandhi		2.00
NON-VIOLENCE IN PEACE AND WAR, Gandhi	Vol. I	2.50
	Vol. II	2.00
FOR PACIFISTS, Gandhi		.50
A DISCIPLINE FOR NON-VIOLENCE, Richard Gregg		.25
THE POLITICAL PHILOSOPHY OF MAHATMA GANDHI, Dhawan		2.25
PRACTICAL NON-VIOLENCE, Mashruwala		.30

Send check or money order. Literature sent postpaid and returnable if unsatisfactory.

Complete list sent upon request.

NATIONAL PEACE LITERATURE SERVICE /A
American Friends Service Committee
P. O. Box 247 Cambridge 38, Massachusetts

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



It's not only the money you save but the value you get when you subscribe to America's outstanding liberal magazine—The Nation—and America's outstanding consumer publication—Consumer Reports. The Nation helps you with your thinking and Consumer Reports helps you with your living. An ideal combination.

So take advantage of this money-saving offer now:

This combination is available for one year and may be mailed to different individuals and addresses. Payment must accompany all combination orders.

If you wish to order The Nation itself the price is $3.50 for 26 weeks; $7 for one year; $12 for two years and $17 for three years. The special servicemen's rate is $5 for one year and is available only when the magazine is sent to a military address.

THE NATION, 333 Sixth Avenue, N. Y. 14

Gentlemen:
I want to enter my subscription for the following:

The Nation and Consumer Reports $10.75 ☐
The Nation: One year, $7 ☐ Two years, $12 ☐
6 months, $3.50 ☐ Three years, $17 ☐
(Canada and Foreign Postage $1 a year extra)

Name _____
Address _____
City _____ Zone _____ State _____

4-21-56

dinia and Greece, and the real attack therefore met less resistance. A dead man, bearing a completely bogus personality forged to the finest details, served his country well.

The story of how this fake personality was created drags a little—perhaps because the outline of the great stunt is now generally known—but once the body has reached Spain and the Germans start checking in London to see if the officer really existed, the plot becomes pins and needles. I suspect that this section of the film is largely fabricated—in the best British espionage style. Clifton Webb, commander of the intrigue, is pleasantly waspish and a relief from the suave types who usually conspire for Britain. One can suppose that in civilian life he teaches algebra and writes testy letters to the chess editor of the *Times*.

THIS season we are getting a refresher course in ancient history: Ulysses, Helen of Troy, Genghis Khan and now *Alexander the Great*, written, produced and directed by Robert Rossen.

Rossen's tale of the boy conqueror is a Wild Eastern like all the others, though he seems a bit more punctilious as to facts and he has the advantage of the striking Richard Burton in the title role. The trouble with the picture is that it tells us what Alexander did—which in general we all know—and says nothing of what Alexander was like, which we cannot know, but which would be at least an interesting speculation. It is a circus with dialogue, and you must be an invincible child at heart to focus on it all the way.

Burton manages to look like an unearthly handsome and dangerous Greek stripling, but he talks cinemaese and is occupied most of the time in brooding, strutting or leading wide-screen charges.

The photographing of the Greeks, high-plumed and bare-backed on their horses, is very beautiful. The figures have the tense, elongated profile of archaic vase silhouettes. But why do the movies make the sets of ancient cities look so brand new? Presumably the citizens of Pella and Persepolis scuffed up their towns just as did the Parisians and Londoners in centuries after them.

Barry Jones played Aristotle and raised my hackles through no fault of his own. It is one thing to watch Frederic March impersonating Philip of Macedon and Danielle Darrieux his scheming wife; we have no special regard for either of them today. But when an actor, familiar as bread from a long succession of character roles, takes on the toga of Aristotle and makes with philosophy, the performance seems brash, if not impious.

Television

Anne W. Langman

IF YOU were watching television on a Sunday afternoon in January, you might have seen Sean O'Casey, in his apartment in Torquay, England, talking with a young American friend. "What is life, Bob, what is life? Well, I have found life an enjoyable, enchanting, active and sometimes a terrifying experience, and I've enjoyed it completely. A lament in one ear, maybe, but always a song in the other. And to me life is simply an invitation to live."

He said a great deal more in that conversation, his distilled wisdom in lines of sharp beauty. The program was one of a series, *Conversations With Wise Men*. It has been on the air in one form or another since 1952 and has presented such distinguished elders as Pablo Casals, Bertrand Russell, Edward Steichen, Arnold Toynbee.

Such attempts to excite the mind, deepen knowledge, stimulate new areas of interest are becoming increasingly frequent on the TV screen. In one remarkable Sunday to Sunday span in March, one could see excellent performances of *Richard III* and *The Taming of the Shrew*, *See It Now's* examination of the Middle East war-in-the-making, a thoroughly responsible study of mental illness, *Out of Darkness* (reviewed by Lucy Freeman in the March 31 issue), and the story of Hitler, *The Twisted Cross*.

There have been other such programs and there will be more. And behind each show there are men with ideas, with convictions, with

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

energy and courage. Men who are demonstrating to "the industry" as well as to the public that TV can be a great deal more than a carrier for commercials.

There is the performer with an idea. Bergen Evans, AB, AM, PhD, B. Litt., Phi Beta Kappa, Rhodes scholar, author and professor of English Literature at Northwestern, is one of them. Although he has become a "television personality" as M. C. of the panel quiz show *Down You Go* and chief question maker for those who aspire to $64,000, Evans is also a thoughtful man. Listen to his modest fifteen-minute radio show, *Of Many Things*. He takes a subject; once, for example, "On Critics": "It is their function to explore, and then to interpret. For them to pass judgment . . . is simply arrogant or silly. The critic is not properly an agent of mediocrity, but a servant of greatness." Thus Evans has tackled "the American Language," "Wit, Humor and Comedy," "Chaucer—the Last Civilized Man," "Mark Twain"—assorted ideas which he knows something about and which he discusses with an easy, generous erudition. This show demonstrates the ABC's of electronic communication. Give a man a mind, a method and a microphone and you don't need a line of dancing girls or a panel of experts.

But it is not always that easy. When you move from the performer with an idea to the producer with an idea, communication becomes more difficult. Robert Graff, the NBC producer of *Elder Wise Men*, says that the key to getting an idea across is simplicity. "If I can understand it, anyone can understand it." Simplicity, he adds, is not achieved by luck but by skill; it is the basic skill of the producer with ideas. Another young NBC producer, Henry Saloman, believes that the audience absorbs by feeling. After recreating the story of the war in *Victory at Sea*, he embarked on a study of twentieth-century man—who is he, what is he and why—in a series of historical dramas, *Project Twenty*. To bring alive the recent past he uses news films, reenacted dramatic scenes, fluid, almost lyric narration. In *The Twisted Cross:* "Now Germany marches to the twisted cross, the swastika, and the man for whom the torches are lighted says 'Yes! We are barbarians.'" On the screen, columns of soldiers form a blazing swastika with their burning torches. Or, with a shot of litters being carried off a hospital ship: "The soldiers do not see the Führer either—the soldiers he sent to Tunisia and the Caucasus, to Stalingrad and Sicily. They did not see him at El Alamein or on the Anzio beaches . . . they fought for him, and thousands died for him, and some—only some come home." Salomon says: "I wanted a broad design so that people can see and feel and think and therefore know the major issues of our time. Then, perhaps, they'll do something about it." Both *Nightmare in Red*, on Russia, and *The Twisted Cross* had that kind of solid impact.

ON the executive level, the problem again becomes one stage more complex. Here the idea and skill of the producer must be balanced with the total network operation. Irving Gitlin, director of CBS Public Affairs, has a long "idea" career behind him (he produced *The Search* series on American universities and was the executive producer for *Out of Darkness*). He believes that the TV stereotype is changing, that programming is moving into areas previously considered "long-haired" for two related reasons: TV burns up material so fast that its drain on writers has forced the use of documentation, and audience standards of taste are rising remarkably fast. Although the limitations of the medium make it much more difficult to tell a "reality" story than to put on an entertainment show, the possibilities are constantly expanding.

Stories must be carefully selected. The subject of a series, or a one-shot documentary, must be important to the public, must be able to be told effectively and, since this is a highly competitive business, must attract an audience. Gitlin must always prove audience interest to justify his programming. If the audience responds with sufficient enthusiasm, as measured by mail, phone calls and those ephemeral and sinister ratings, he knows that "a job has been done." He will also be helped to know it if a large enough section of the press approves. All too often, Gitlin comments, the critics rage over shortcomings, demand better programming, but when something is good, limit themselves to mild expressions of approval.

RODGERS & HAMMERSTEIN'S
NEW MUSICAL SMASH HIT
PIPE DREAM
SHUBERT THEA., W. 44 St. Mats. Wed. & Sat.

OPIATE ADDICTION
New Printing, $4.00
by
Dr. Alfred R. Lindesmith
PRINCIPIA PRESS OF ILLINOIS
2019 Orrington Avenue Evanston, Ill.

TV Forecast

April 22 through 27

(See local papers for time and channel)

Sunday, April 22

LET'S TAKE A TRIP (CBS). One of the most enchanting of the children's shows. This week John Harlan, temporary host while the program comes from the West Coast, escorts Pud and Ginger through the United Airlines Maintenance Depot.

PRINCETON '56 (NBC). The atom in a changing world of science is the subject of this week's chapter in a series of discussions on science.

Monday, April 23

REPORT FROM AFRICA—PART I (CBS; See It Now). The stirrings of unrest among the underdeveloped peoples of Africa and their current struggles for freedom required a seven-month, 15,000-mile tour of See It Now's news and camera men. Part I covers the Gold Coast, Kenya, Liberia, the Belgian Congo, Union of South Africa and Rhodesia. Part II (May 17) will report from Algeria, Libya, Egypt, the Sudan, Ethiopia and Uganda.

Wednesday, April 25

THE STORY OF ANIMATED DRAWING (ABC; Disneyland). Examples of the work of pioneer artists illustrate the evolution of screen cartoons. Starts with a 1906 effort and leads up to the "Nutcracker Suite" from Fantasia.

NOON ON DOOMSDAY (ABC; U. S. Steel Hour). Rod Sterling's play about prejudice brought to focus by a crime. It stars Everett Sloan. Produced by the Theatre Guild.

Political Broadcasts

Governor Averell Harriman: Sunday, April 22 (ABC; College Press Conference). Adlai Stevenson: Sunday, April 22 (NBC; Meet the Press); Wednesday, April 25 (ABC); Thursday, April 26 (NBC; Home Show).

A. W. L.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Letters

TV and the Campaign

Dear Sirs: In his article, TV and the Campaign (March 17), Mr. C. A. Siepmann gives the erroneous impression that networks were losing money while putting on public-service broadcasts. Actually stations are licensed under conditions set up by the Federal Communications Act which provides that stations set aside a substantial part of their schedule for broadcasts of a public-service nature. Although stations may be compelled to cancel commercial programs for national emergencies, elections and special events, they write off such broadcasts toward their legally assumed obligation with time and funds set aside annually for this purpose.

The public-service provisions of the Federal Communications Act have been hailed generally as one of Franklin D. Roosevelt's most farsighted and soundest achievements. It seems strange that one of The Nation's contributors now finds it necessary to shed crocodile tears over the networks' "losses."

WALTER GERSTEL

Berkeley, Calif.

Dear Sirs: Does the article by C. A. Siepmann on TV and the Campaign really represent the liberal point of view? Mr. Siepmann repeats here, with evident approval, the exaggerations and specious reasoning that characterized the arguments advanced by Dr. Frank Stanton, president of CBS, when he called for an amendment of Section 315 of the Federal Communications Act last May. For example, Mr. Siepmann says there were eighteen parties in the field in 1952, and he invites the inference that the broadcasters were (and are) obliged to grant "equal time" to each of these "parties."

He recalls that Dr. Stanton proposed to hold "electronic Lincoln-Douglas debates" between the major-party candidates at no cost to the contestants, adding sadly that "as things now stand, it (the proposal) is . . . still-born." "For Section 315," he says, "would require that equivalent time be granted, free, to the candidates of the Church of God Bible, Poor Man's Party, Spiritual Party, Vegetarian Party and all the other parties in the fight." The very selection of a list of parties known to be political freaks betrays a prejudice most unbecoming in a publication that respects facts and honest argument. (The Vegetarian candidate, incidentally, was not on the ballot in a single state and the broadcasters were under no compulsion to grant him time under Section 315.) The facts are that in 1952 the various networks gave free time to Presidential candidates for the following parties: Republican, Democratic, Socialist Labor, Socialist, Socialist Workers, Prohibition, Progressive and Vegetarian.

At first blush the thought of a modern-day version of the Lincoln-Douglas debates is intriguing, but the first and indispensable requisite for such debates is a great issue on which the candidates are diametrically opposed. Today such an indispensable requisite does exist, it is true—capitalism or socialism—but on this the major-party candidates are as one. Where both parties of a so-called two-party system exclude any proposal for basic social change and agree on every major question—as do the Republicans and Democrats—what is it but a Siamese-twin party system?

I should like to add, as a statement of fact, that in no campaign since Section 315 was adopted have minor-party candidates ever been given equal use of broadcasting facilities either in duration or desirability of broadcasting time.

ERIC HASS

Socialist Labor Party candidate for President in 1952

New York, N. Y.

Mr. Siepmann's Reply

Dear Sirs: I never said, as Mr. Hass asserts, that all minor-party candidates were given equal use of broadcasting facilities in 1952. I did say that, where free time was given to one, each and all other candidates were entitled to claim equal time. Innuendo and recourse to arguments on matters extraneous to the subject matter of my article notwithstanding, the facts about Section 315 were and are precisely as I stated them.

C. A. SIEPMANN

New York, N. Y.

Plea for the Marshalls

Dear Sirs: Regardless of my deep admiration for The Nation, J'accuse! You have not said one word about the people of the Marshall Islands who are to be endangered by nuclear tests near their homeland. As an American citizen I feel the deepest sense of obligation to these people for whom my country under the United Nations is trustee and guardian.

Please, before it is too late, speak for the conscience of America.

LUCILLE FORBES MILTON

Palo Alto, Calif.

[Although we may not have referred specifically to the Marshall Islands, all through the past year The Nation has been pointing out the dangers and illegalities inherent in nuclear test: Peril from A-Dust by C. H. Waddington (February 19, 1955); Perils Unknown—Effects of the H-Bomb by Carey McWilliams (April 9, 1955); Biology of the Bomb by Paul 'Espinasse (June 25, 1955); The Legality of H-Bomb Tests by Emanuel Margolis (December 31, 1955), as well as various editorial comments on the subject.—THE EDITORS.]

A Cheer for Morris

Dear Sirs: After reading the article by Daily Texan editor William Morris in the March 24 issue of The Nation, my immediate reaction was to show it around, which I did; the reaction of some fifteen or twenty of my staff colleagues was as overwhelmingly favorable as mine. Mr. Morris certainly shows great perception of the problems involved in living in contemporary America, and his analysis of the college newspaper field hits the nail right on the head. We too are daily subjected to a flow of inane college publications with their "support-the-team" editorials and their lack of comment on anything beyond their own backyards.

DICK MEISTER

Editor, The Stanford Daily

Stanford, Calif.

PERSONALS

AH, LOVING, LONELY, OLD-FASHIONED LIBERAL! We're back again spinning our tops—all 8, counting those two little rebels you actually see spin their downsides up. Japanese folk-art in wood & festive color. 4 designs, 2 ea. Gift-card imprinted, "You're the Tops!" For your boy, your coffee table, Lola or Mr. Wonderful. One firm gave 60! $1.10 per box, ppd., but you can have it back if you're not enchanted. PACIFIC NEW ENGLAND CO., INC., Box 1152, Studio City, Calif.

SPRING SPECIAL—ENGLISH BICYCLE—with 3 speed gears, hand brakes, pump and tourist bag. SPECIAL $39.95. Standard Brand Dist., 143 Fourth Avenue (13th & 14th Sts.), N.Y.C. GR 3-7819. 1 hour free parking or 2 tokens.

DOWN WITH DIN!
NODS Ear Stops banish noise! Made of soft pink Goodyear Airfoam tipped with sound-absorbing wax, they mold to fit your ears to provide the most effective sound barrier known—and the most comfortable. In use since 1940 for sounder sleep, noise-free reading and study. Fine for swimmers, too. Guaranteed to please! 3 prs. (4-month supply) $1.00 postpaid. 7 prs. (with travel vial) $2.00 ppd.
THE SLEEP LABORATORY
186 Fifth Avenue New York 10, N. Y.
LITE-FOIL Eye Shade bans disturbing light! $1 ppd.

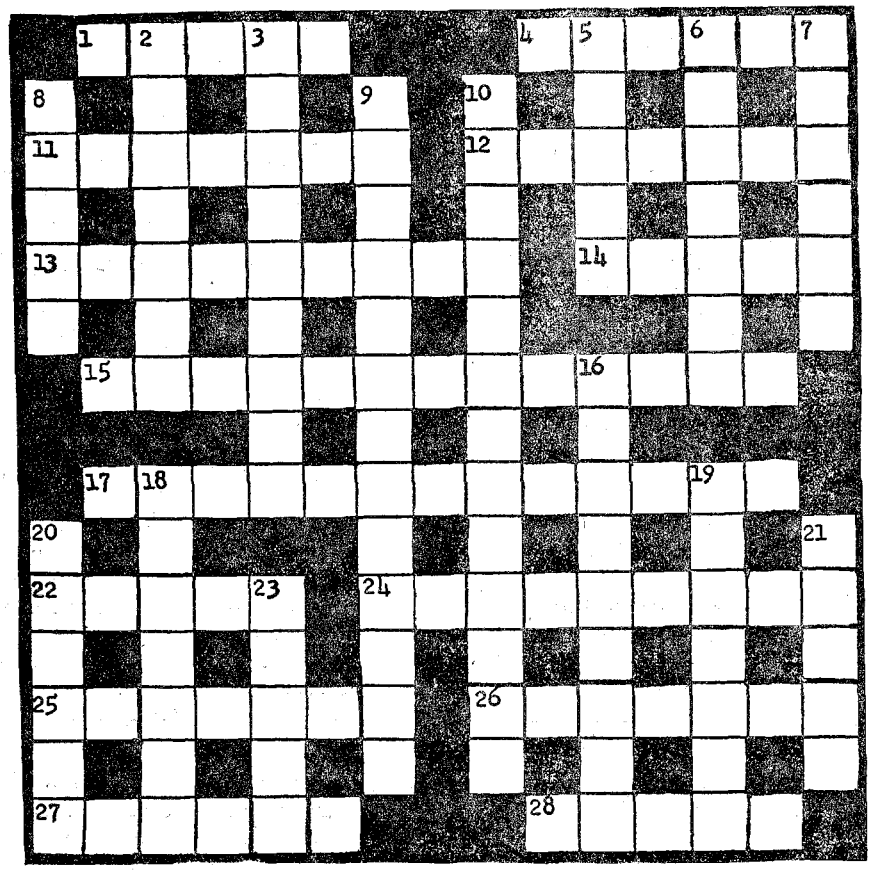
SOILED CLOTHES CAN SPOIL TRIP
Personal Laundry Kit for Travelers
Ideal for Nylon Hosiery — Lingerie, etc.

TLK concentrated detergent, safe on all fabrics, works wonders in any water. Neutralizes, brightens like new. Two weeks supply—28 individual pkgs. in box $1.00 post paid. Kit weighs less than 6 oz. Send to Dept. T.
TLK PRODUCTS • 3632 Lee Rd. • Shaker Hts., Ohio

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Crossword Puzzle No. 668

BY FRANK W. LEWIS



ACROSS

1 Obviously horses have their good points. (5)
4 No mass is better arranged for the operatic stage. (6)
11 The preceding's leading lady. (7)
12 Brings forward leaders on short notice. (7)
13 Evidently a complete ruler can not be sharing it. (9)
14 Probably paid to be an explorer, but not a particularly popular one. (5)
15 In fine particles the reverse current has an inclination to go to one side, but is operative. (13)
17 It is one, of the greater manner. (13)
22 Poorly rated stamp, perhaps. (5)
24 Trained it to be of medium brilliance. (6,3)
25 For a starter, there's something extremely modest about the Spanish. (7)
26 The Pirates of Penzance stole with this 22. (7)
27 Spares the rod, to keep her in. (6)
28 Saw this time after time, it seems. (5)

DOWN

2 One-rail control. (7)
3 Blockade a dissident rebel with heart trouble. (9)
5 Summer, but not at the French coast. (3,2)
6 Helps naive persons, by the sound of it. (7)
7 Set. (Or upset in the end, similarly.) (6)
8 Good at making a small administrative division? (5)
9 Takes a star and lights on it once a year. (9,4)
10 One wouldn't want to be in the gag writer's files! (8,5)
16 Elia, like the boy at the bottom of 7, gets beaten. (9)
18 The first lady to stay at the Summit? (7)
19 Taking care to see the sun rising around the top of the circle? (7)
20 Principle commodity at the office suppliers? (6)
21 I would have less, if I had a little more! (5)
23 A cherry or a plum, for example, seems to hang down by the sound of it. (5)

SOLUTION TO PUZZLE 667

ACROSS: 6 and 6 down MUSIC MASTER; 9 LICENSE; 10 LISTENS; 14, 17,34, 4 across, 16 down, 1 across, 5, 31 and 11 TELL ME WHAT YOU EAT AND I WILL TELL YOU WHAT YOU ARE; 15 SETTLER; 16 AMEN; 19 UPSWEPT; 20 DANA; 22 SHOW; 24 FURNISH; 26 PERMIT; 27 TANDEM; 32 UPSILON; 33 REEDS. DOWN: 1 INLAY; 2 and 35 INCLUDE ME OUT; 3 LINERS; 4 EKES; 7 STEALTH; 8 CASTE; 12 EELPOUT; 13 STOWING; 14 TEMPEST; 18 TOW; 21 NURTURE; 23 HIDALGO; 24 FISHES; 25 HANSOM; 26 PRYOR; 28 MANET; 29 STAY; 30 TUTU.

Readers are invited to send for a free copy of Mr. Lewis's "ground rules." Address requests to Puzzle Dept. The Nation, 333 Sixth Avenue, New York 14, New York

RESORTS

50 Miles to FOREST HOUSE

Near enough for easy travel, far enough for an unforgettable vacation. Forest House achieves new levels of gay relaxation in inspiring surroundings. Superb food, fine accommodations, cordial hospitality. Two grand lakes. All sports.

FOREST HOUSE

Lake Mahopac, N. Y. • Tel. Mahopac 8-3449

LAKE LOUANNE—ideal spot for rest and relaxation, 200 acres woodland, rustic trails, private lake, fishing and boating. Charming home, large rooms, each with private bath. Small group. Informal.

FOR SEASON RENTAL — an attractive 2 room and porch studio, fireplace, picture window, facing river and lake, charmingly furnished and fully equipped for housekeeping.

AND, on island in our lake, rustic studio, 1 room and porch, fireplace, equipped with gas refrigerator, stove and lights.

Louis Cudroff, Old Clinton Rd., Westbrook, Conn. Phone: Montrose 9-2465.

REAL ESTATE

ENJOY YOUR SUMMER

SUNNYCROFT LAKE COLONY

(Formerly George M. Cohan Estate)

HIGHLAND MILLS, N. Y.

ONLY 1 HOUR FROM N. Y. CITY

A DEVELOPMENT FOR 50 FAMILIES

2-2½-3 ROOM BUNGALOWS

CHILDREN'S DAY CAMP

UNDER EXPERT SUPERVISION

Each bungalow is furnished with latest improvements. Beautiful private lake, large Casino. Call for further information

TEL. KI8-4139 or KI3-7178

DIRECTIONS: Thru-way to Exit 16 (Harriman), turn right to Route 32, left to Route 208 for 1 mile, turn right and follow signs.

LITERARY SERVICES

COMPLETE LITERARY SERVICES. Write for terms. No obligation Daniel S. Mead, Literary Agent, 419 Fourth Avenue, New York 16.

FORUM

Spring Series

The Nation Forum Of Westchester

May 9—JAMES P. WARBURG "American Foreign Policy in Europe"

To Be Held at The Westchester Woman's Club 110 Crary Avenue Mount Vernon, N.Y. Wednesday evening at 8:30 Admission 75c

Advertising Rates

CLASSIFIED

74c a line (6 words)
Three-line minimum

CLASSIFIED DISPLAY

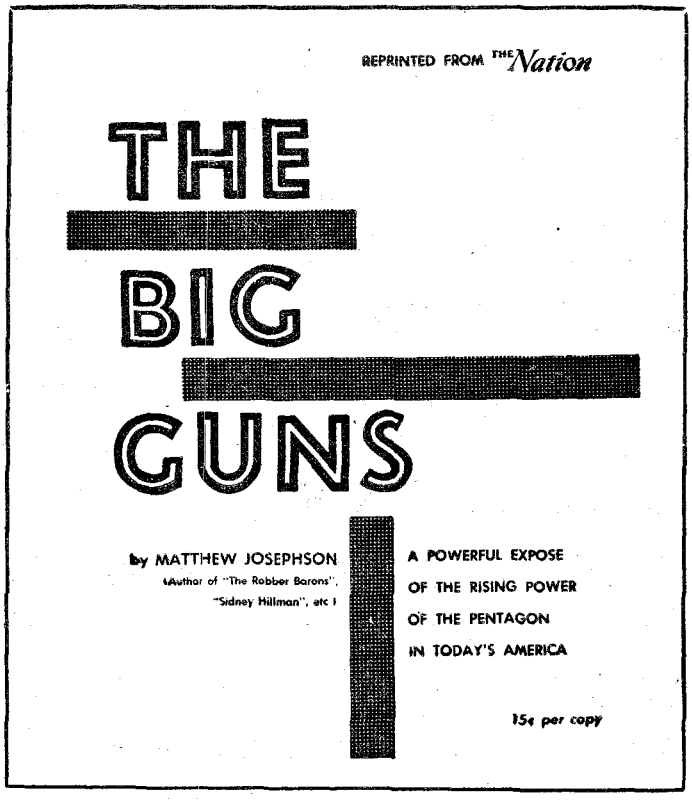
$7.42 per inch (minimum)

The NATION

333 Sixth Avenue.
New York 14, N. Y.
CHelsea 2-8400

Printed in the U. S. A. by Southern Farmer, Inc., P. O. Box 509, Montgomery, Ala.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED


REPRINTED FROM THE Nation
THE BIG GUNS
by MATTHEW JOSEPHSON
(Author of "The Robber Barons", "Sidney Hillman", etc.)
A POWERFUL EXPOSE OF THE RISING POWER OF THE PENTAGON IN TODAY'S AMERICA
15¢ per copy

READ WHAT *They're Saying About* "The Big Guns"

"It took both political skill and civic courage on Matthew Josephson's part to analyze the steadily growing ascendancy of the military arm in American life and to evaluate its results. In publishing these articles The Nation performed a public service."—LEWIS MUMFORD

"An excellent job . . . shows convincingly how accelerating pressure is applied to perpetuate defense as an industry . . . pictures so graphically the adverse effects of the garrison state on freedom and the democratic way of life . . . an outstanding public service."—T. K. QUINN

Thousands of copies of this attractive twelve-page pamphlet, reprint of Matthew Josephson's great series in Thee Nation, have been sold to date. So join the hundreds of subscribers and organizations who have been buying copies and help distribute this vital document. See coupon below for special bundle rates.

To order copies simply fill out the coupon below.

THE NATION, 333 Sixth Avenue, NYC 14

Please send me ____ reprints of "The Big Guns" by Matthew Josephson.

I enclose:
- ☐ .15 for 1 copy
- ☐ $1.00 for 10 copies
- ☐ $4.50 for 50 copies
- ☐ $ 8.00 for 100 copies
- ☐ $35.00 for 500 copies
- ☐ $65.00 for 1000 copies

NAME _____

ADDRESS _____

CITY _____ Z_____ STATE_____

4-21-56

Order Your Copies Of "The Big Guns" Today!

APR 19 1956
EAST TENNESSEE STATE COLLEGE
Johnson City, Tennessee
The Charles C. Sherrod Library
EAST TENNESSEE STATE COLLEGE

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED